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ENGLISH FURNITURE AND DECORATION
1680 TO 1800

ENGLISH FURNITURE AND DECORATION 1680–1800

BY

G. M. ELLWOOD

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ENGLISH FURNITURE AND DECORATION. 1680-1800.

INTRODUCTION BY G. M. ELLWOOD.

It is the aim of this book to give some idea of the beautiful furniture produced in England between 1680 and 1800 including only what is good in design, and entirely ignoring the debased motives (Chinese and Gothic Chippendale and the work produced by Chippendale and Sheraton under direct French influence) that are of interest only to those who profess an admiration for anything that is old or of high value, however ugly it may be.

The photographs for convenience of classification are divided into broad periods, namely William and Mary, Queen Anne, Chippendale, Adam, Hepplewhite and Sheraton.

The reign of William and Mary, extending from 1689 to 1702, is notable for the great changes made in the design, material, and construction of furniture owing to the introduction of foreign ideas by the Dutch craftsmen brought over by the King. In this minor art English craftsmen were compelled by the fashion to follow on similar lines, but the strong individuality of Sir Christopher Wren, who had already created a beautiful English Renaissance in architecture, developed, under the patronage of the King and Queen and great nobles, the essentially English style of interior decoration associated with the period. The walls of rooms were divided into dado and filling, and cut up into large panels with wide bevels, simply moulded in many cases, but elaborately carved in the more important rooms. Architrave mouldings, cornice mouldings and friezes were all executed in oak and elaborately carved, so that the whole space from floor to ceiling was generally treated with ornamental woodwork, though sometimes, as in William III's state bed-room at Hampton Court, the space between dado and frieze was covered with tapestry. Doorways and overmantels seem to have been the architect's special care. In the best examples of the former richly carved and moulded architraves and pediments supported by elaborate and beautiful trusses were used. For overmantels high relief festoons of flowers and fruit, exquisitely carved in lime-wood by Wren's famous contemporary Grinling Gibbons, framed a picture, mirror, or panel, the latter often quartered or inlaid in geometrical design. The actual fireplace was usually framed with a heavy bolection moulding without mantel-shelf. Dutch Chandeliers in brass or silver to hold from 3 to 30 candles were a feature of the time; their design consisted of a large metal ball or drum, with graceful curved arms spreading from the top or centre, the whole suspended by a cord or chain from the ceiling.

Furniture was made in oak veneered with Italian walnut, banded with other woods and decorated with burr and marquetry in large naturalistic patterns of vases, birds, flowers, etc., tulips being much used.

The favourite piece of furniture was the large bureau, standing either on a chest of drawers or turned legs, the upper part made up of a number of small drawers and cupboard recesses beautifully decorated with marquetry, and enclosed either by double doors or large flap (to let down for writing) surmounted by an ovolo frieze, divided into two panels of marquetry. This frieze usually formed a secret drawer, such drawers and spaces being a feature of the period and great ingenuity

was shown in their disposition and mechanical contrivances.

The revival of marquetry as a means of decorating furniture commenced between 1670 and 1680 with the decoration of small objects such as clocks, boxes, etc. It differed from Stuart marquetry in construction, the earlier method being to cut out spaces and let in pieces of different material to fill them, the later to lay down pattern and background together as a veneer, necessitating large flat surfaces in the objects to be decorated. At first the marquetry was confined to Italian arabesques and birds, executed in brown on light yellow coloured wood, somewhat later developing into the bold Dutch style mentioned above. The two styles, amalgamating towards the end of William and Mary's reign, finally developed into a series of very fine Acanthus scrolls and geometrical patterns of lines and burrs. The presence of jessamine in the marquetry, represented in ivory, bone, or hollywood, dates the piece as belonging to the William and Mary period.

Though some very elaborate carved and gilded stools and settees were produced during the early part of this reign, the chairs most in vogue were developed from imported Dutch models. Stuart ideas influenced the alterations made in the upper part, and a new and eminently sane treatment of turning and square-cutting, used for the legs. These were connected by the graceful moulded underframing characteristic of chairs, cabinets and tables far into the next reign.

Lacquered furniture, now much in favour, was another importation of the King's from Holland to which country Eastern workmen had been brought to teach their art. This influence founded a style of ornamentation destined to obtain a strong hold in many English homes for the next fifty years. Walnut chairs and stools were painted in black and gold to harmonize with the larger work.

In the next period, associated with the reign of Queen Anne from 1702 to 1714, the cabriole leg, another great innovation derived from antique forms, but reaching us again through Holland, where it had been revived some years previously, became the almost universal support for all kinds of furniture for the next sixty years. Previous to its introduction, in the early part of Queen Anne's reign, twisted turning on Stuart lines was used as the support for cabinets and tables; at first very heavy, and with an ugly increase in the size of the turning as it descended; but at its best, extremely good and varied in detail. Several examples of the period exist executed entirely in silver.

In the accompanying series of photographs of Queen Anne furniture the simpler forms of the period are mostly given, as showing more plainly the assertion of English ideas of design suggested by the work of the famous contemporary architects. Rooms were more lofty, and, the walls being still covered with panelling, cabinets in proportion were called for. Therefore tall pieces with beautifully designed pediments became popular, and some of the finest cabinet work in history was expended on these.

The familiar bureau with book-case over, and sloping writing flap covering drawers and pigeon holes was introduced, also corner-cabinets with wooden or glass panelled doors, used to store the china and silver used in the social functions more and more coming into fashion. Settees with backs formed as two chair backs, and top rail fashioned from one piece of wood, appeared then and have been used in some form ever since, soon extending to three backs, and in Sheraton's time six or seven forming the one settee.

All furniture, though retaining similar outlines, became more elaborate as the reign progressed, expert carvers becoming more numerous. This was especially the case with chairs, which developed very elaborate and ornate ornamentation in comparison with the simple carved shell that had so far been the characteristic decoration. In the earlier years of the period chairs were also ornamented with inlay on the back, the top of the cabriole and round teat frame, later by a small inlay panel in back only, and finally, for the reason above referred to, by carving alone. Cabriole legs and ends of arms terminating in animals and birds heads or claws were universal now, some being very ugly. The idea, though gaining great popularity for a time, soon died out, leaving only the lion's claw and ball foot so much used by Chippendale.

The whole effect of rooms of this period must have been very picturesque, — colour was more general, rich silks, damasks and velvets being much used for hangings and coverings, doubly rich against the fine deal wainscot. This was usually painted some pale colour as background to the dark-toned walnut or gorgeous lacquer furniture in red, green or black, ornamented in gold and further enriched by hinges and lock plates of chased brass.

INTRODUCTION

The period directly following Queen Anne and preceding Chippendale is usually referred to as "Georgian", which term is also used by some to denote the whole ground covered by this book. It was essentially a continuation of the precedents already set, interpreted by new men and much elaborated. The bold "Grinling Gibbons" carved festoons of fruit, flowers and masks, hitherto used only as architectural accessories, were now freely, often too freely, introduced into furniture, which was frequently heavily gilt. Candelabra finely designed and executed in wood shared with elaborate arrangements in cut class the favours of fashion, and side tables with marble tops were largely made.

Mahogany was first used in furniture making between 1710—1715, having previously been employed only in small quantities for decorative purposes; by 1720 it was in general use. Quite naturally the early furniture made in mahogany was similar to that previously made in walnut, early Chippendale chairs being practically identical in design with early Queen Anne models.

The Chippendale style embraces about fifty years, from 1730 to 1780. Though Thomas Chippendale was at work some time previous to 1730 his influence was hardly fully felt until about 1740. Thenceforward he became the undisputed leader of public taste in furniture until his death, having countless imitators and elaborators, but no serious rivals. It is worthy of note that at the early period of his sway wall-papers were coming into use, taking the place of silks used hitherto. The usual method of decorating a room intended for the reception of Chippendale productions was to run a panelled dado round it, have a classic mantelpiece, architraves and frieze, and fill the wall above the dado with a large patterned silk or paper designed in harmony with the furniture. Some quaint things were perpetrated in connection with the Chinese period, walls being covered with pagodas and figures suggesting tea advertisements.

Beds during the early part of the 18th century were always of the four poster kind, very elaborately curtained and decorated in the larger mansions. In the William and Mary and Queen Anne periods these curtains completely enveloped the structure; later on, in Chippendale's time, the posts were in evidence and beautifully carved. The wooden superstructure then added to carry the short valance that supplanted the heavy draperies of the earlier periods was also carved. The hangings for beds were frequently embroidered by the womenfolk of the family owning them, and were of such elaborate design that they must have occupied, and well repaid, many years of patient work.

The backs and legs of chairs were generally treated in relation to one another by Chippendale; the Queen Anne vase-shaped splat was pierced and carved into strap work arabesques, and parts carved in similar style to the legs. The strap work often strayed beyond the limits of the splat and even invaded the whole back: from this Chippendale also evolved the beautiful ribbon-back style of chair. Astute tradesman as well as artist and an adept at accommodating his designs to the purses of his clients, he struck the happy idea of using straight legs instead of expensive cabriole, reserving all the costly work for the back: these straight legs were square to outward appearance, decorated by fluting or beading and chamfered on the inside to give an appearance of lightness. Though first introduced for cheapness, Chippendale worked greatly on the idea and produced beautifully decorative square legs both straight and tapered, ornamented by fretwork and carving, and used them for cabinets, tables, etc., as well as chairs. The finest designs in this period were made for chairs, book-cases, writing, card and occasional tables, and tall (Grandfather) clocks. Most of those for china-cabinets were in over-ornate French or Chinese taste, in sympathy with the mania for collecting Oriental and French china which had an enormous vogue for years. The tall glazed book-cases show Chippendale's great capabilities to the utmost and exquisite work is found in their cornices and incised friezes, also in the ornamental divisions of glass-doors, and in the original ideas in carving and fret introduced into their classic broken pediments. In plan they were rectangular, straight or serpentine fronted in the smaller examples, with wings slightly shallower added in the larger. These remarks apply also to wardrobes which were similar in design, though plain cornices, without pediments, were more generally used than decorated ones. Chippendale published an elaborate book of drawings in 1754 prefaced by a dissertation on the Five orders, and called "The Gentleman's and Cabinet Maker's Director" containing 160 copper plates, modestly described by the author as "calculated to improve and refine the present taste and suited to the fancy and circumstances of *all*

persons in *all* degrees of life". This comprehensive estimate of the scope of the book was perfectly justified by results, for the book was an immediate and immense success and became the inspiration of Cabinet Makers throughout the whole of Great Britain and Ireland, producing in the latter country a distinct variety of his style known as Irish Chippendale. The drawings in the book give no idea of the beauty of the works they represent and great taste and selective ability is needed in reproducing from them. That Chippendale was made conscious of this is shown by a note in his preface "Upon the whole I have here given no Design, but what may be executed with advantage by the hands of a skilful workman, though some of the Profession have been diligent enough to represent them (especially those after the Gothic and Chinese manner) as so many specious drawings, impossible to be worked off by any Mechanic whatsoever, I will not scruple to attribute this to Malice, Ignorance and Inability, and I am confident I can convince all Noblemen, Gentlemen or others *(sic)* who will honour me with their Commands, that every Design in the Book can be improved, both as to Beauty and Enrichment, in the Execution of them."

Though mahogany was the wood generally used by Chippendale, some of his designs were executed in rose-wood, and he also employed white wood japanned or painted and partly gilt. For mounts and handles he used brass and silver richly moulded and chased, and for metalwork generally he produced quantities of designs, some, as those for fenders, of great refinement, others, candelabra and flower-stands for instances, quite ridiculous in their redundancy of meaningless curves. The designs of Robert Adam influenced Chippendale's later work, the influence being all for good. Chippendale carried out in his workshop many of Adam's designs, and suggestions doubtless coming from both sides, it is impossible to say definitely that the resulting pieces are the work of one or the other. Adam designed the furniture for two of the finest English mansions of the period, Osterley Park for Lord Jersey and Harewood for the Earl of Harewood, the work being executed by Chippendale. Though totally different in style to anything he had hitherto executed, he yet produced perfect results in the elaborate inlaid work employed. Adam developed a style of inlay, embodying classic heads, broken columns, rude vases and trophies inlaid very boldly on ovals, surrounded by laurel leaves or bandings of coloured woods; refining the detail by his knowledge acquired first hand in Italy into delicate arabesques and scrolls springing from fanned paterae or vases on backgrounds of wood-mosaic, harewood or satinwood. The woods employed were bright in colour, and time has dealt kindly with them, making the objects they were used upon very desirable as acquisitions.

Adam's style was based on a study of late Roman decoration, such as the work at the Palace of Diocletian at Spalato, of which he published a folio book of drawings. With keen perception derived from training and travel, Adam saw the possibility of adapting the style to English homes, and fortunately possessed the power to improve in the process, evolving the daintiest style of decoration that has ever existed. He was appointed architect to the King in 1762 and his work influenced architecture, decoration and furniture for the next half century. The work of Sheraton and Hepplewhite is but a modification of motives introduced by him.

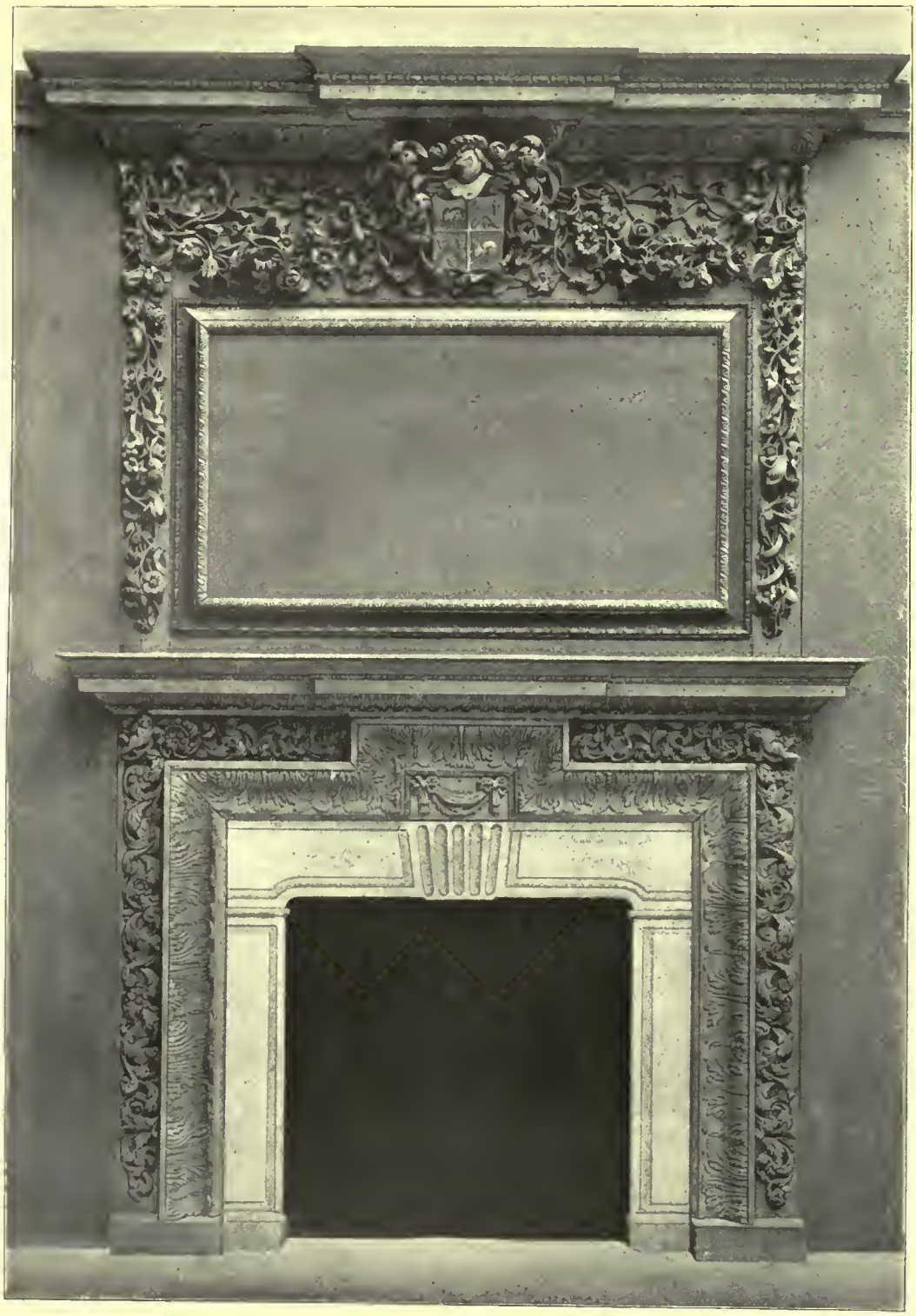
Dining-rooms during the 18th century were furnished with table, chairs, and side-board table only; some time after 1750 the side-board was flanked by pedestal cupboards which were slightly later joined to the table, forming the piece of furniture known as a pedestal side-board. In both these forms the pedestals were often surmounted by urns fitted for hot water or as knife-boxes.

The Brothers Adam used a new patent "Compo" for the ornamental work and panel mouldings in wall decoration, a perfect substitute for carved wood, very rigid when dry. It could be used with perfect safety where wood could not, as in swags and very prominent ornament light in character; for swags it was fixed on to bent wires. With this material Adam decorated the dining rooms of his houses, dividing the walls into panels with ornamental work within and without and in places framing pictures with it. Niches filled with statues were a feature also. The ornaments of ceilings and walls were picked out in various tints, frequently different shades of green. The chimney pieces were of marble or scagliola, a substitute for marble, with overmantels in "Compo" or carved wood, gilt or painted. Rooms were sometimes divided into compartments by pilasters and the ornaments of these were either gilded or left white on tinted backgrounds, while painted or china medallions

Bury Hall, Lower Edmonton. Chimney Piece of Painted Wood. First Half of 17th Century

Carved Pine Doorway. Early 18th Century, from 18 Carey Str., Lincoln's Inn, London. Now in the Victoria and Albert Museum, London

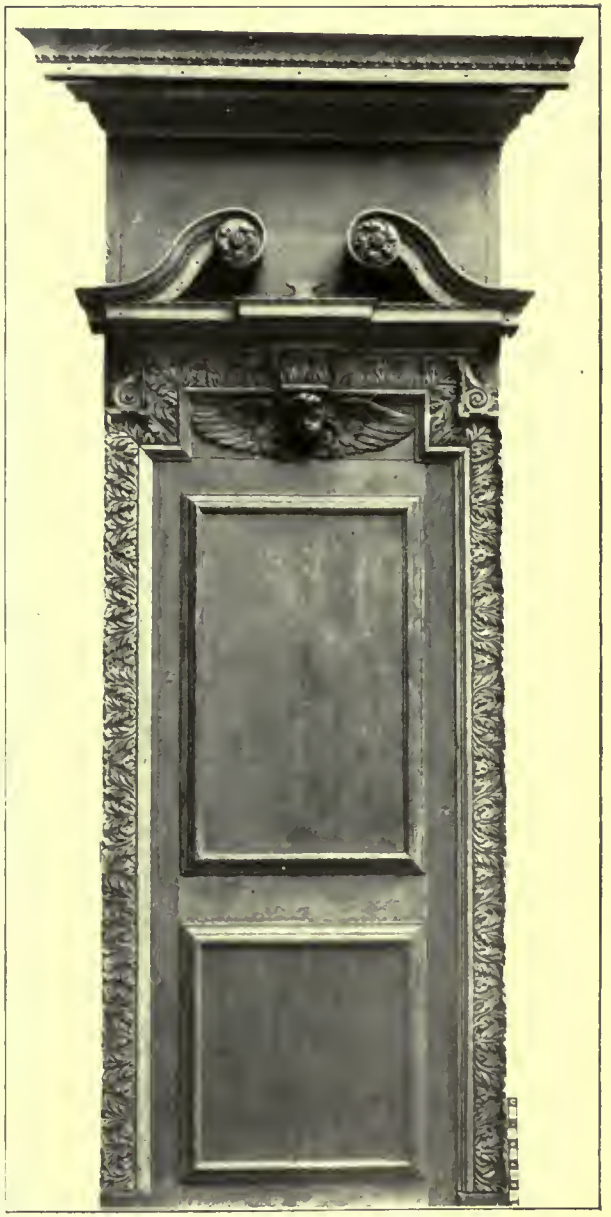
A Georgian Doorway. Stapleford Park



Fireplace and overmantel, with Carving partly in Cedar. Portion of a room from No 3 Clifford's Inn, London, erected by John Penhallow between about 1686 and 1688. William and Mary Period. Now in the Victoria and Albert Museum, London

Bury Hall, Lower Edmonton; Chimney Piece; late 17th or early 18th Century

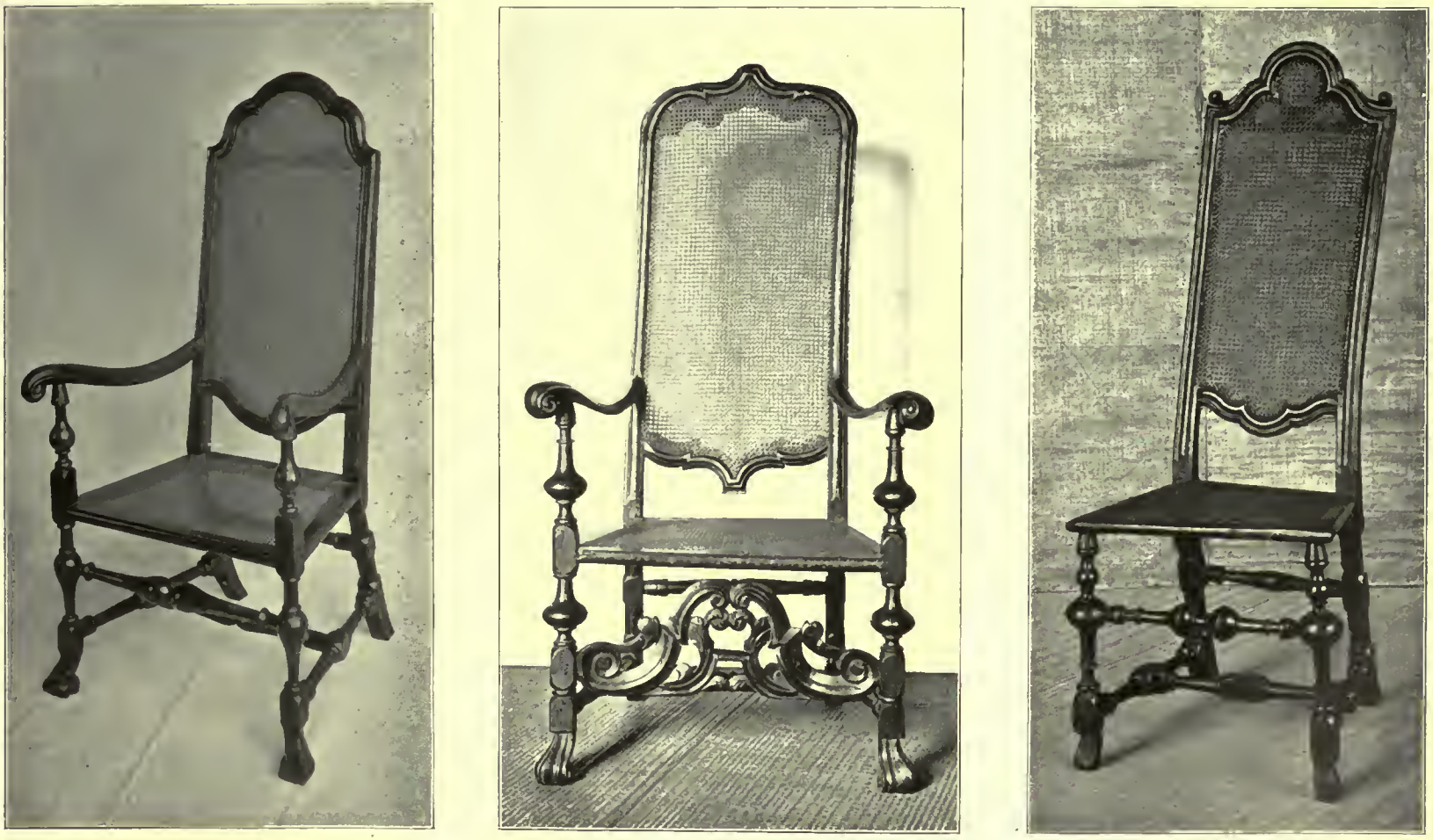
Late 17th Century Panelling. At 15 Buckingham Street, Adelphi, London



Doors and Panelling of Oak, Carving partly of Cedar. From No 3 Clifford's Inn, London. Erected by John Penhallow between about 1686 and 1688. Victoria and Albert Museum, London

Queen Anne Chest. Property of Lady Wolseley

Chippendale Cabinet on Stand.
Lent by Messrs Gill & Reigate, London



William and Mary Chairs. About 1690. In possession of Lady Wolseley

William and Mary Cabinet, lent by the East Anglian Gallery, Orchard Str., London

William and Mary Fireplace, second Half of 17th Century; from the Blue Drawing Room of Ham House, London

William and Mary Cabinet of Venice red Lacquer.
Property of Lady Wolseley

William and Mary Mirror; Queen Anne Cabinet and Chair.
Property of W. H. Lever Esq. M. P.

William and Mary Cabinet and Settee, Queen Anne Table (in Stuart Room).
In possession of W. H. Lever Esq. M. P.

William and Mary Room. Photograph kindly lent by Messrs Lenygon & Co., London

1

2

1. Wittiam and Mary Settee. Property of Lady Wolseley.
2. Queen Anne Settee. Lent by Messrs Gill & Reigate, London

1

2

1. William and Mary Walnut Chest, belonging to Lady Wolseley.
2. Georgian Commode, Mahogany, Ebony, and Ivory. Property of Messrs Gill & Reigate, London

Panelled Room. First Half of 18th Century. No 26 Hatton Garden, London. Slightly earlier than the Chippendale Period

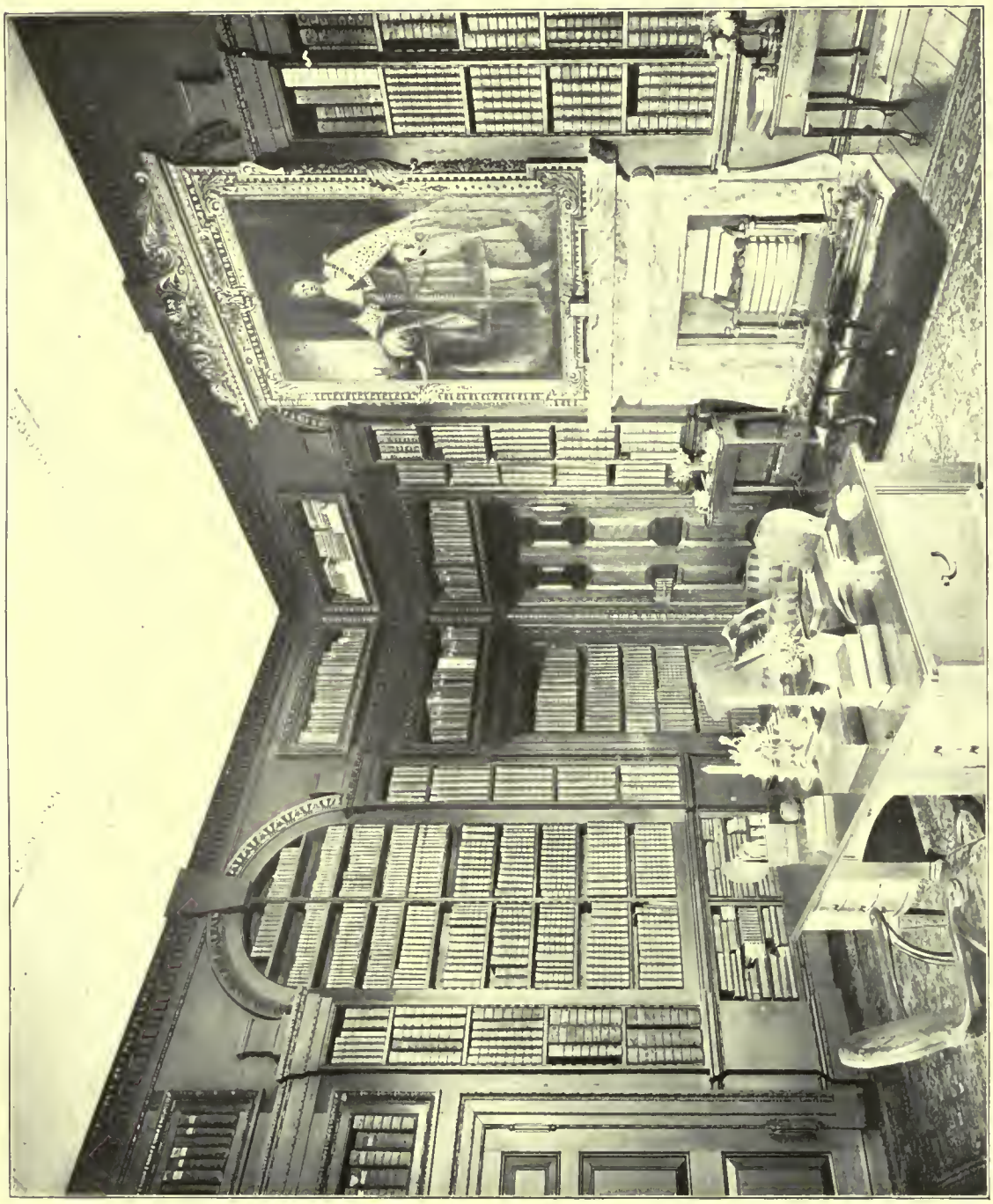
Panelled Room, first Half of 18th Century, at 26 Hatton Garden, London

Early Georgian Interior. Lent by Messrs Lenygon & Co. Ltd, Old Burlington Str., London

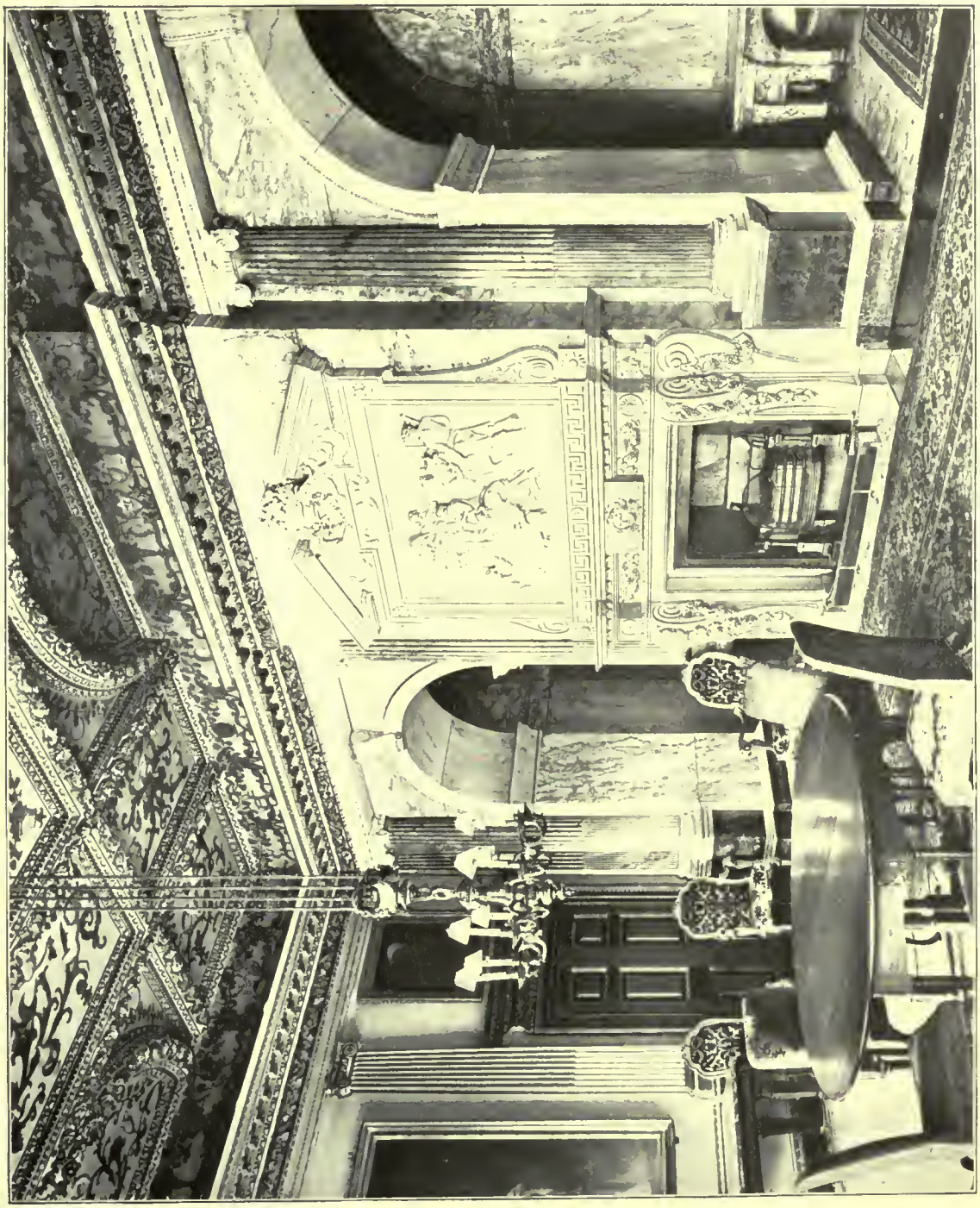
Queen Anne Bed-room. The Treasurer's House, York

Georgian Bed-room. Houghton Hall

Georgian Room. Houghton Hall

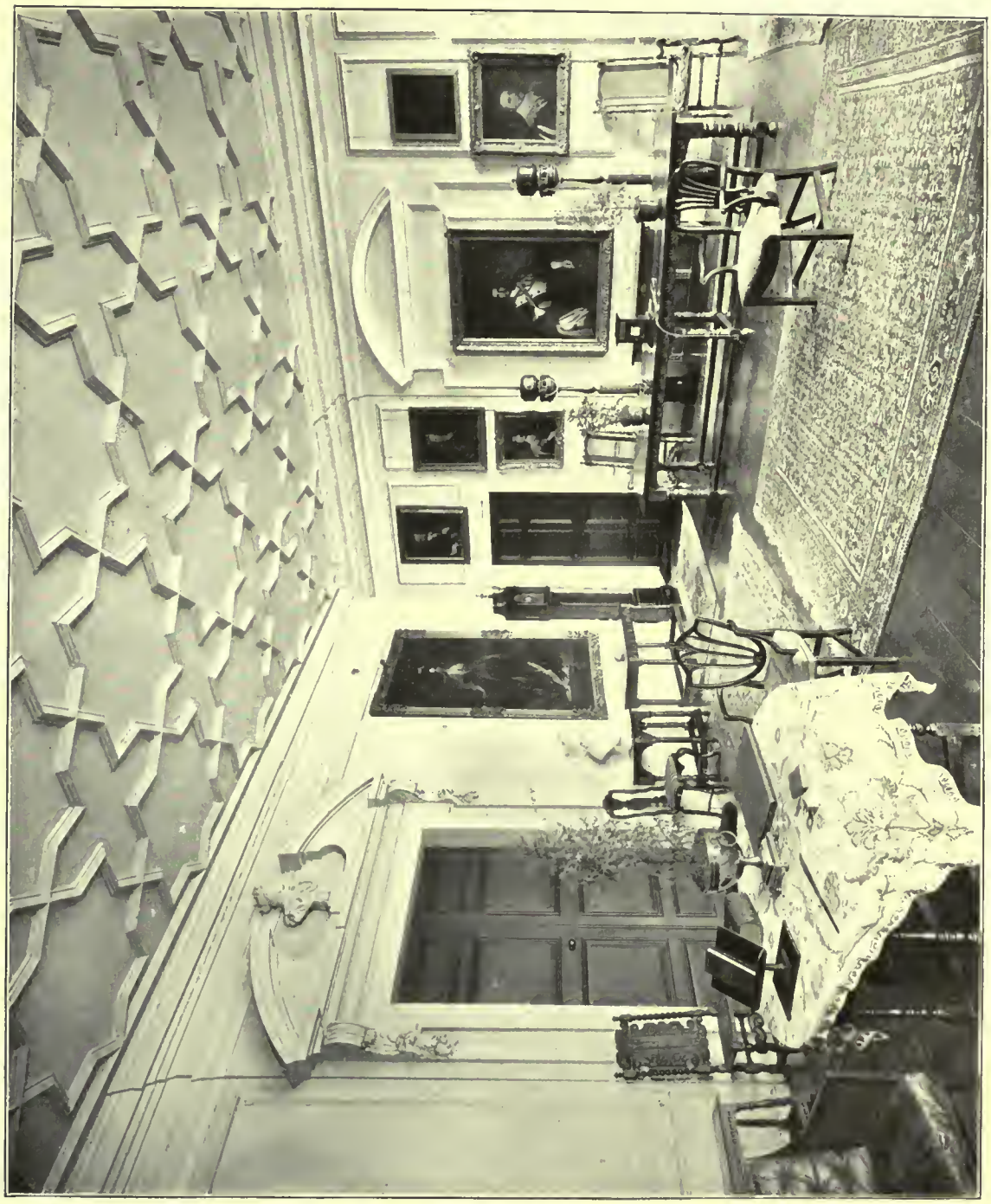


Georgian Library. Houghton Hall



Georgian. The Marble Parlour, Houghton Hall

Simple Georgian Dining-room. Ramsbury Hall



Simple Georgian Drawing-room. Ramsbury Hall

Georgian State Drawing Room. Prime Minister's Residence, 10 Downing Str., London

Georgian Drawing Room. Prime Minister's Residence, 10 Downing Str., London

Queen Anne Ante Room at Lady Wolseley's House

Compton Place: The Dining Room. Queen Anne with Chippendale Furniture

Queen Anne Cabinet and Chairs. In possession of W. H. Lever Esq. M. P.

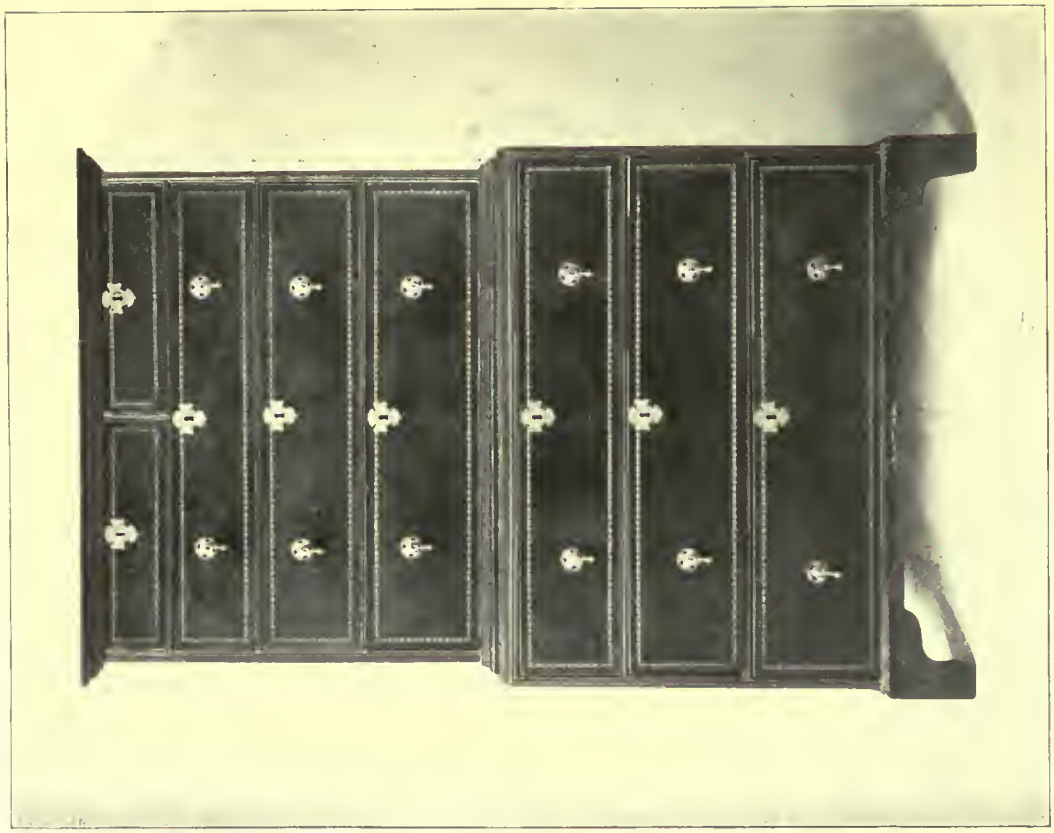
Georgian, about 1725 1730. In possession of W. H. Lever Esq. M. P.

Queen Anne. Old Parlour. Lymore Hall

Early Georgian Ante-Room. Stapleford Park

Small Room in an old Georgian House, now occupied by the Guild of Decorators, Newman Str., London
Grate and Mantelpiece about 1790

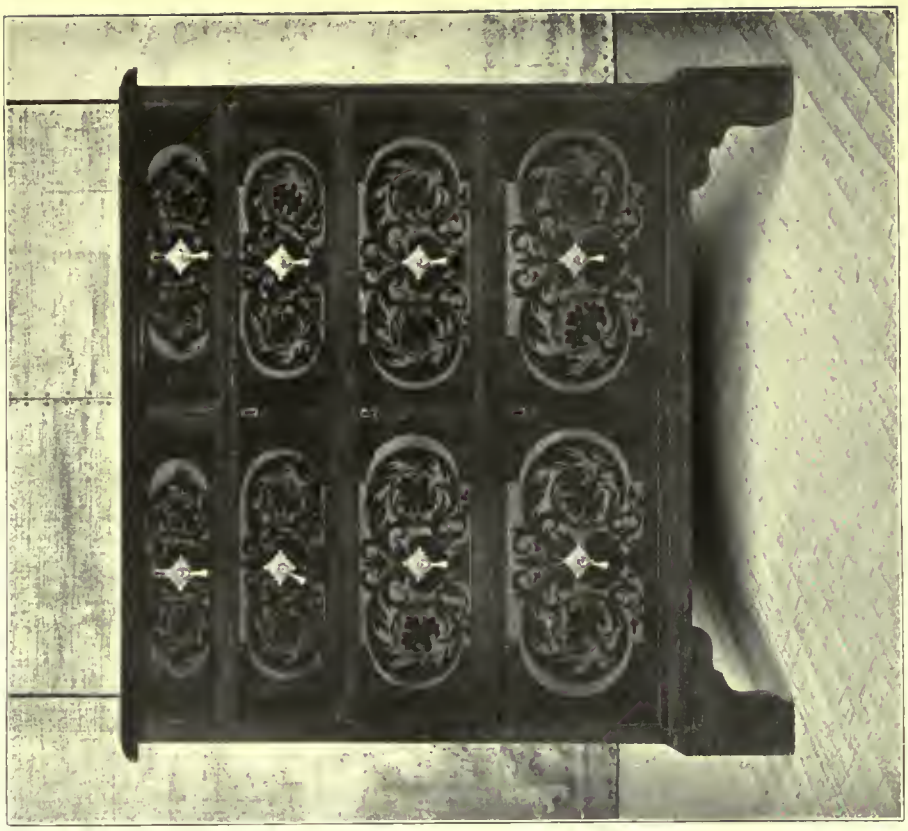
Early Georgian. The Hall, Powderham Castle



Queen Anne Tall-Boys

Queen Anne Chest. Property of Lady Wolseley

Queen Anne Walnut Tall-boy Chest. Lent by F. W. Phillips Esq., Hitchin

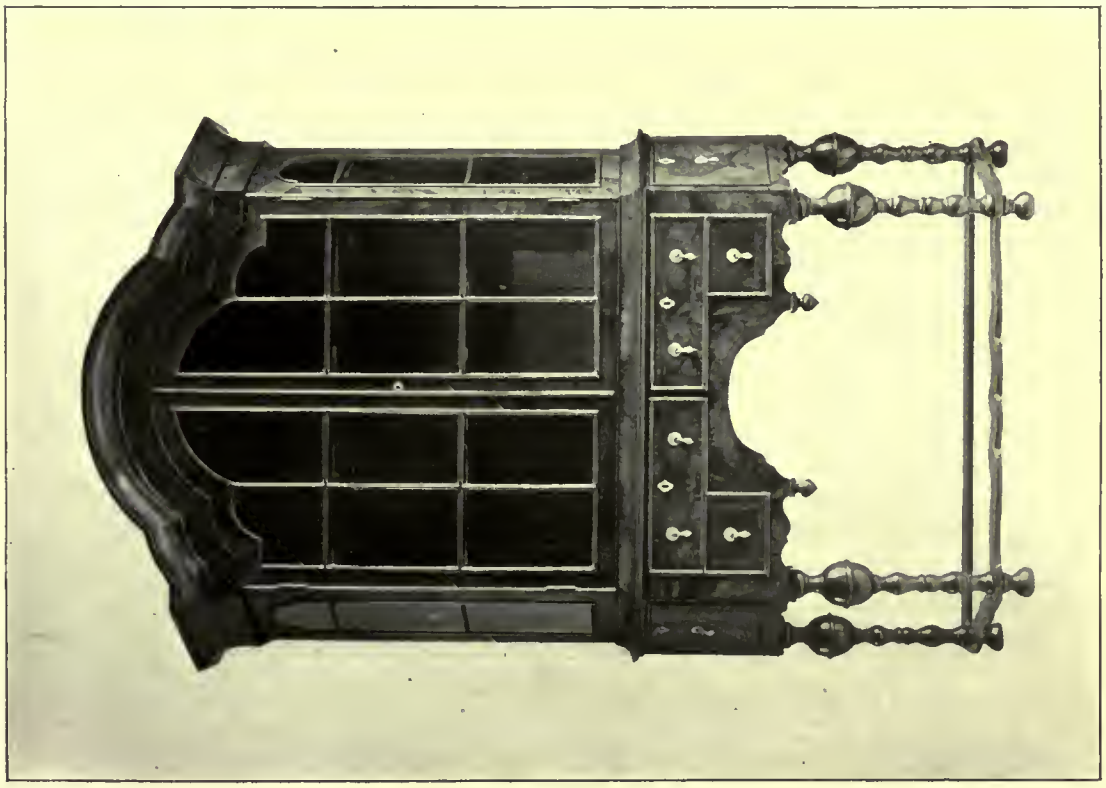


Queen Anne Chest

Queen Anne Chest

Queen Anne Chest of Drawers

Property of Lady Wolseley



Queen Anne Cabinet in quartered Walnut

Queen Anne Cabinet Bureau. Lent by C. H. F. Kindermann Esq., London

Queen Anne Cabinet. Lent by the East Anglian Gallery, Orchard Str., London

1

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1. Queen Anne Settee in Walnut. Lent by Mr Partridge, St. James Str., London
2. Queen Anne Settee. Lent by the East Anglian Gallery, Orchard Str., London

1

2

1. Queen Anne Settee 1705. 2. Queen Anne Lacquer Settee. Property of Lady Wolseley

Walnut Love Seat. First Half of 18th Century. In the Victoria and Albert Museum, South Kensington

Late Queen Anne Chair 1710 1714

Queen Anne Upholstered Chair

Queen Anne Chair. Property of Lady Wolseley

1

2

3

1. Wood carving. The Royal Arms of Queen Anne. Victoria and Albert Museum. 2. Queen Anne Chair. Property of Lady Wolseley. 3. Queen Anne Hogarth Chair. Lent by C. H. F. Kindermann Esq., London

1

2

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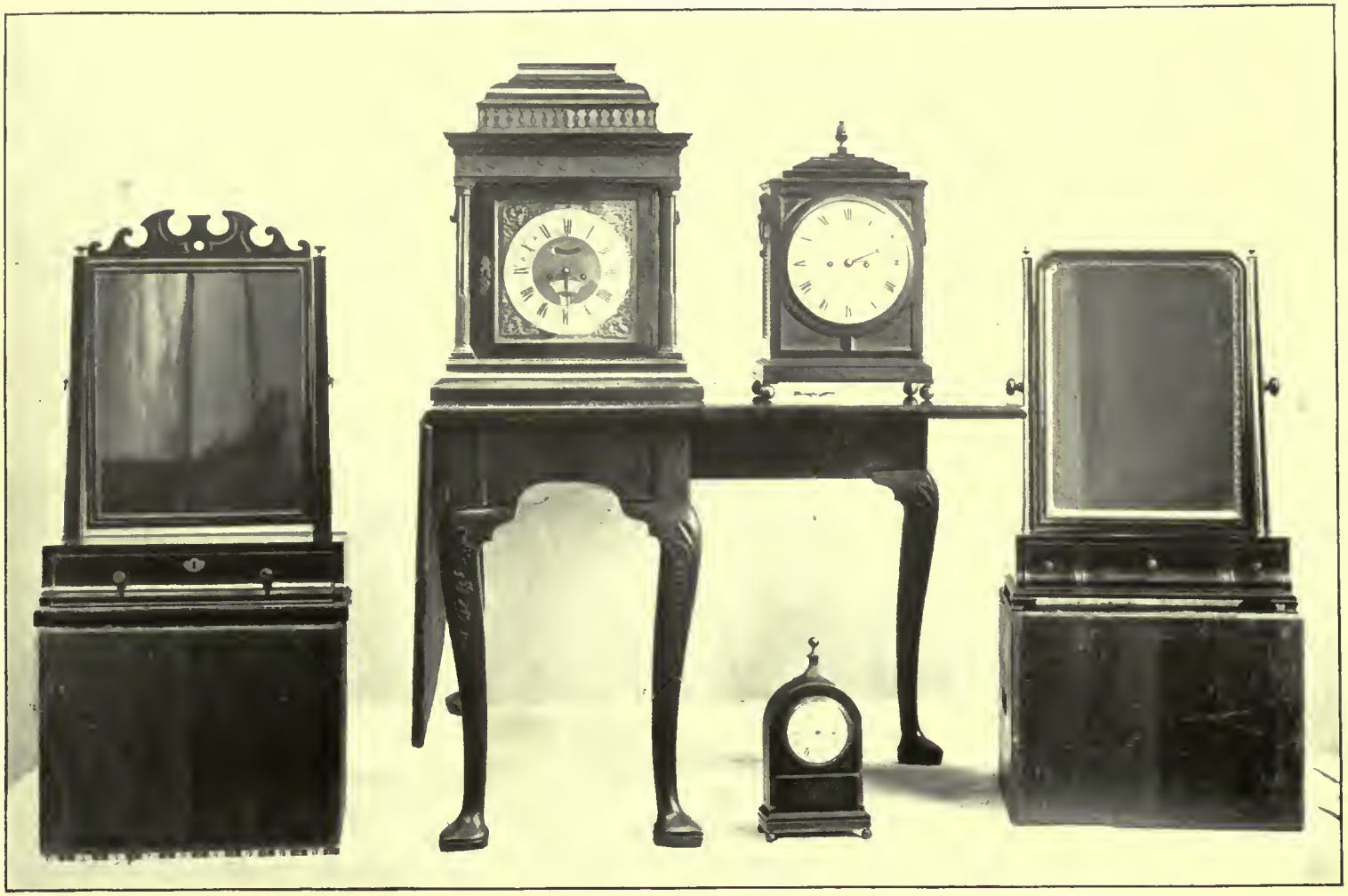
4

1. Lac Table, late Sheraton period. In possession of Lady Wolseley. 2. Queen Anne Dressing Table. 3. Queen Anne Bow Chest. Property of Lady Wolseley. 4. Queen Anne Chair. Lent by C. H. F. Kindermann Esq., London.

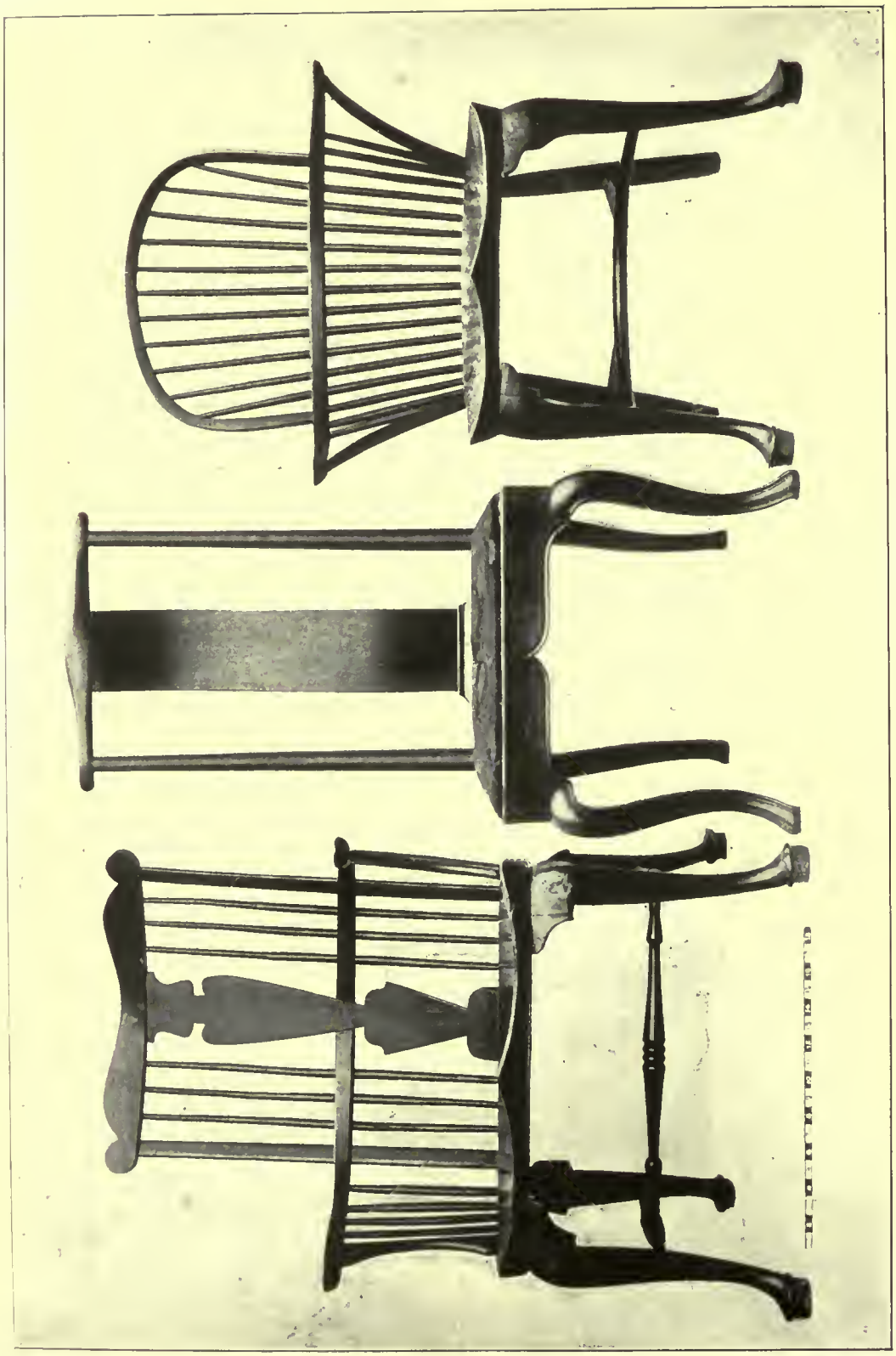


Mahogany Table, early 18th Century. Lent by Mrs McClure
Largest Clock, early 19th Century } *Lent by the Under Secretary of State for India*
Other Clock on table, early 18th Century }
Small Bedroom Clock, about 1790. Property of Henry Willett Esq., Brighton
Mirror on left hand Walnut, about 1740 } *Property of Lord Middleton*
Mirror on right hand Mahogany, gilt fillet, 1760 }

Queen Anne Pole Screen
Property of Lady Wolseley

Queen Anne Wash Stand

Queen Anne Candle Stand
Property of Lady Wolseley



Windsor Arm Chair, about 1710.
Property of C. H. Talbot Esq., Lacock Abbey

Walnut Chair, 1710.
Property of Lord Loudhe, Parham, Pulborough

Windsor Arm Chair, Birch, about 1710.
Property of C. H. Talbot Esq., Lacock Abbey

Early Georgian China Cabinet and Card Table.
Early 13th Century. Property of A. E. Warner Esq.

Early Georgian Toilet Glass, Wood frame, Carved and gilt, about 1730. Property of Violet, Lady Beaumont.
Walnut Chest of Drawers, early 18th Century, belonging to Lord Middleton

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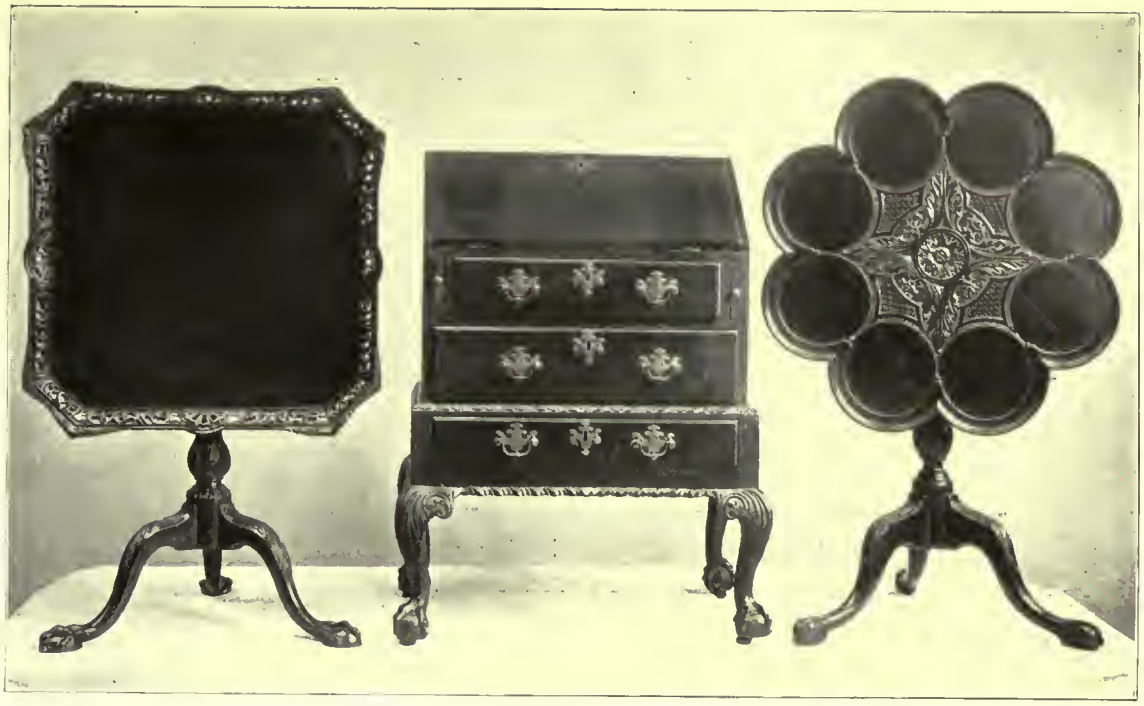
1. Queen Anne Gate Leg Table. 2. Queen Anne Dressing Table. Property of Lady Wolseley



1 2 3

4 5 6

1. Chippendale Table, about 1740. Property of Lord Barnard, Raby Castle, Dartington. 2. Mahogany Writing Cabinet, Brass Mounts. Chippendale, about 1750. Lent by J. Robinson Esq. C. I. E., Dorking. 3. Chippendate Table, first Half of 18th Century. Property of Edgar Willett Esq. M. A. 4. Walnut Table, about 1730. Property of W. R. Philips Esq., Montacute. 5. Mahogany Dumb Waiter, about 1740. Property of the Hon. Sir Spencer Ponsonby-Fane K. C. B. 6. Wine Cooler, about 1740. Property of C. H. Talbot Esq., Lacock Abbey

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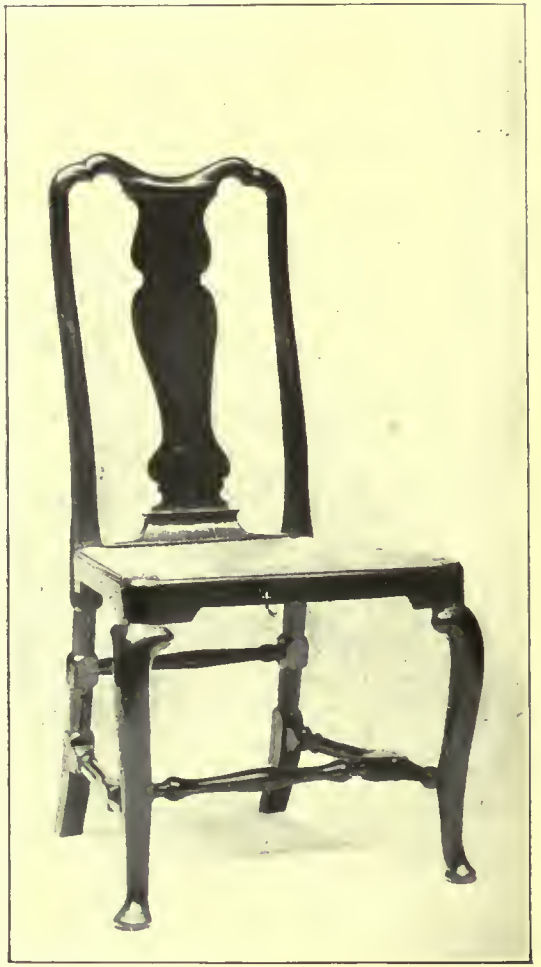

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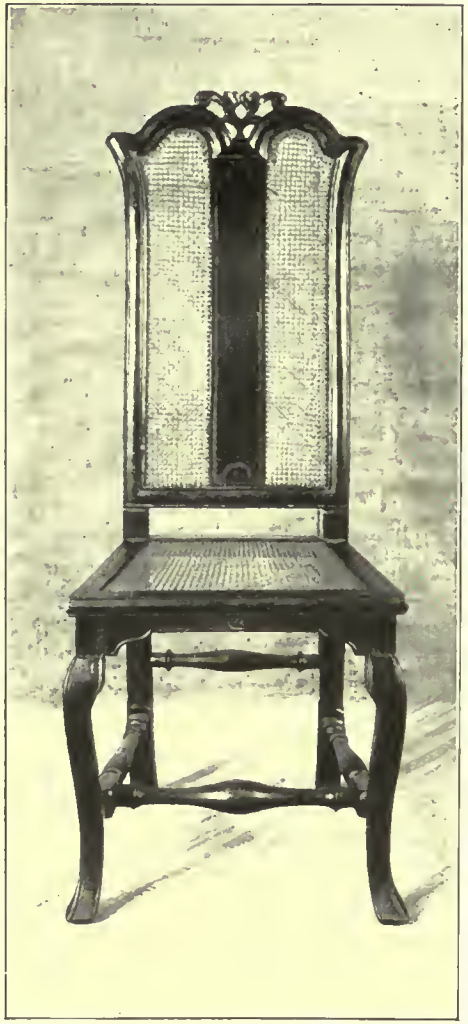
Queen Anne Chairs. No 1 and 3 of 1705. Property of Lady Wolseley

Early Queen Anne Chair, about 1702



Queen Anne Chair

Property of Lady Wolseley

Queen Anne Chair

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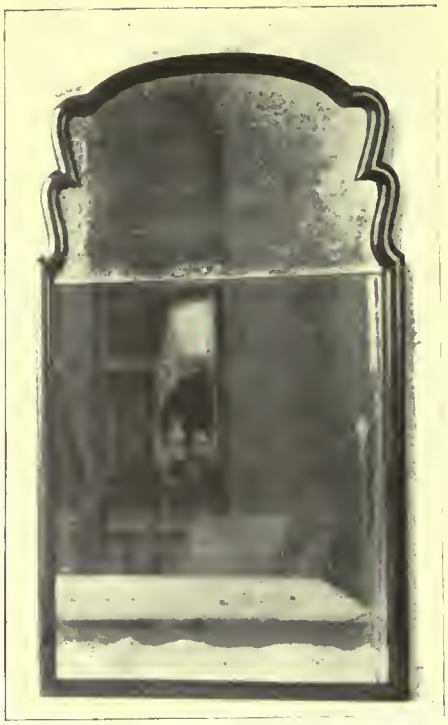

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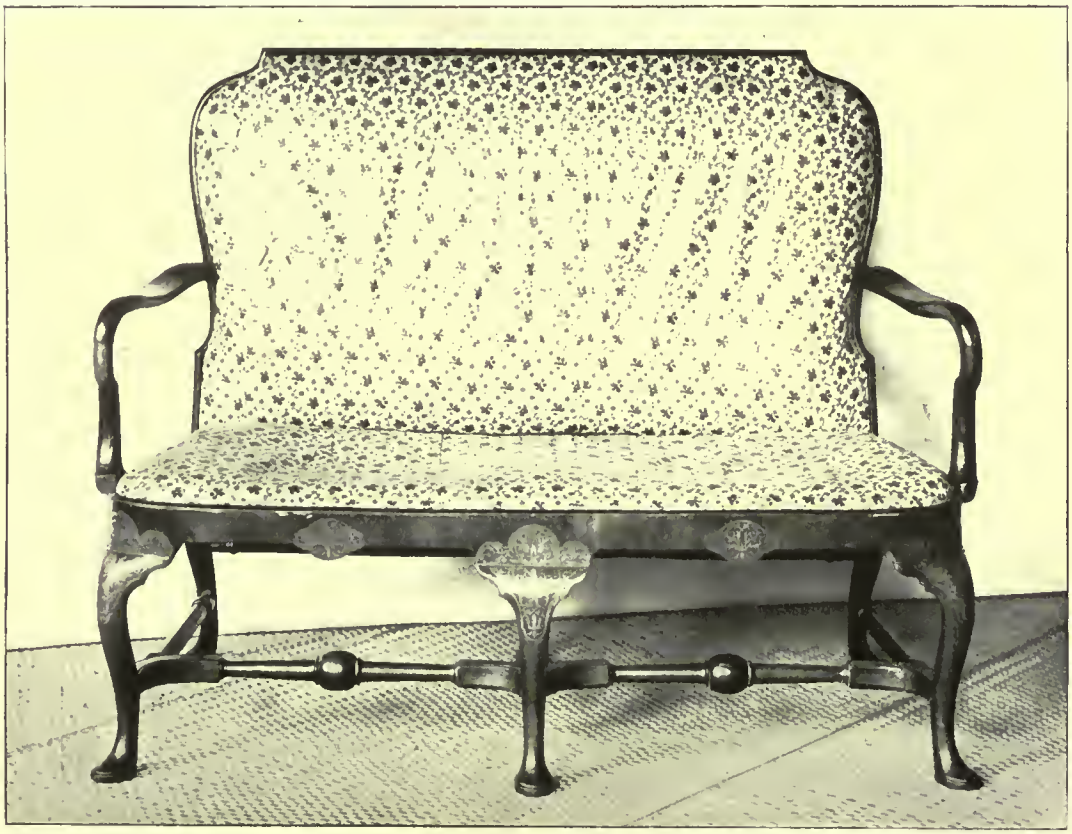

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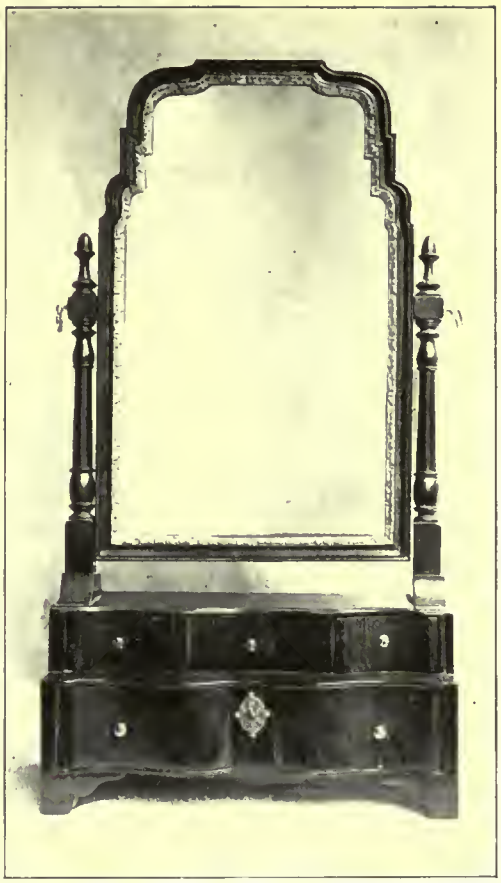
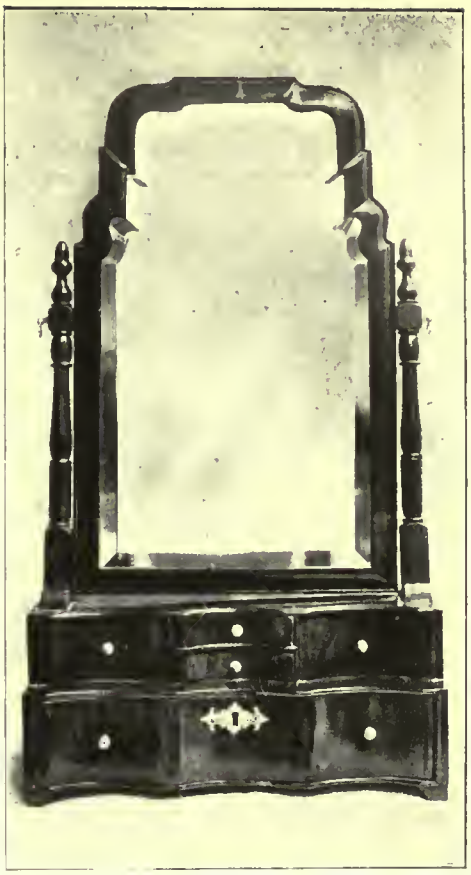
1. 2. Simple Queen Anne Mirrors. In possession of Lady Wolseley.
3. Queen Anne Settee. Lent by C. H. F. Kindermann Esq., London





Queen Anne Dressing Glasses. In the possession of Lady Wolseley

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1. Queen Anne Chair. 2. Queen Anne Arm Chair 1705. 3. Queen Anne Chair. Property of Lady Wolseley

Settee of Carved Oak, early 18th Century.
Property of Vincent J. Robinson Esq. M. A.

Chippendale Walnut Arm Chair.
About 1730.
Property of Earl Brownlow P. C.

Chippendale Bookcase. Lent by the East Anglian Gallery, London

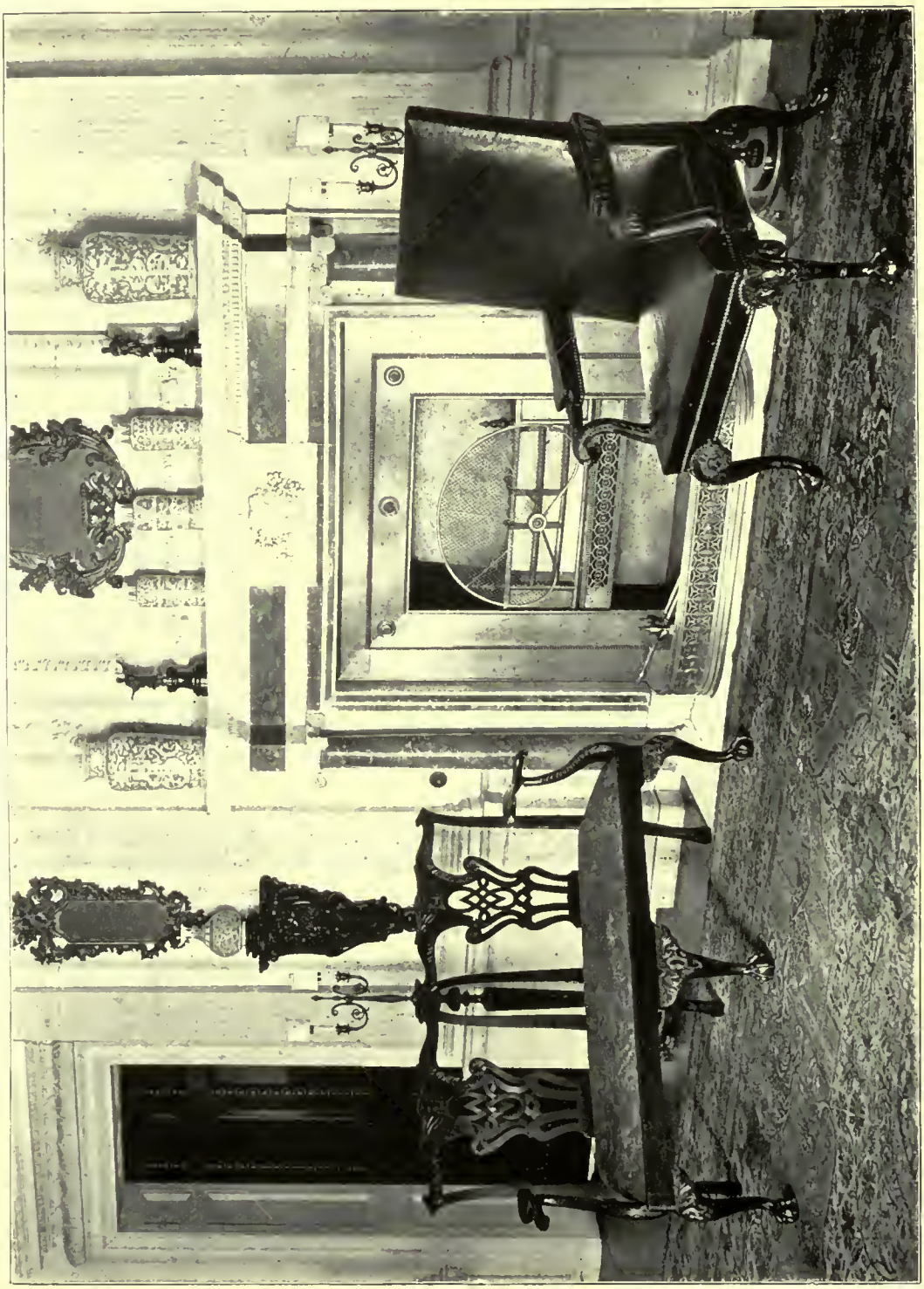
Chippendale Bookcase or China Cabinet. Lent by Messrs Gill & Reigate, London

Chippendale Bookcase. Lent by C. H. F. Kindermann Esq., London

Chippendale Bedstead. Lent by Messrs Gill & Reigate, London

Chippendale Group. Property of Messrs Waring & Gillow, London

Chippendale Settee and Chair. In possession of W. H. Lever Esq. M. P.

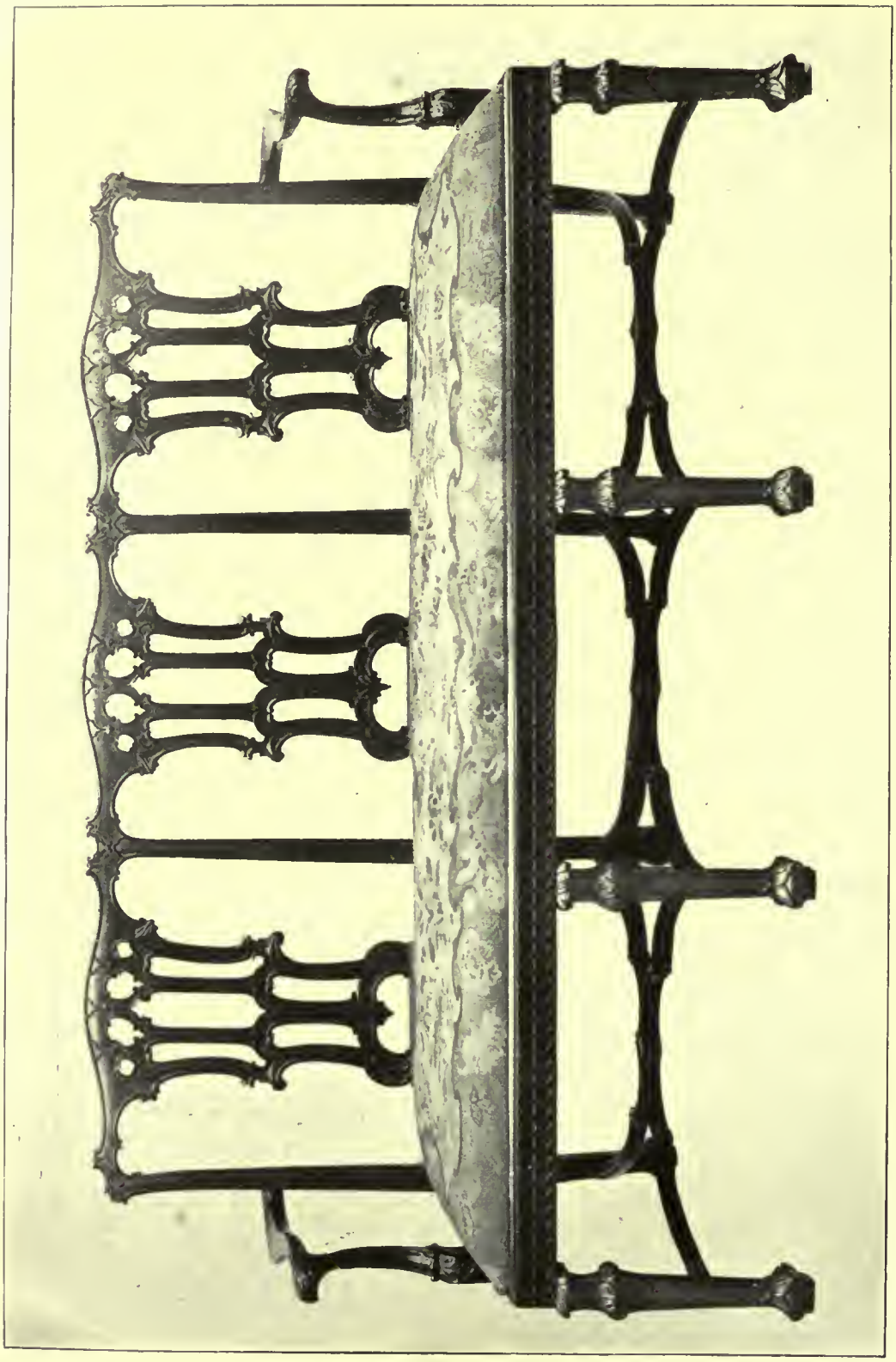


Chippendale Settee and Chair. Property of W. H. Lever Esq. M. P.

Chippendale Group. Irish Chippendale Centre table. Property of W. H. Lever Esq. M. P.

Chippendale Writing Table and Chair. Property of W. G. Raphael Esq.

Chippendale Settee. In possession of Messrs Thornton Smith, Soho Square, London



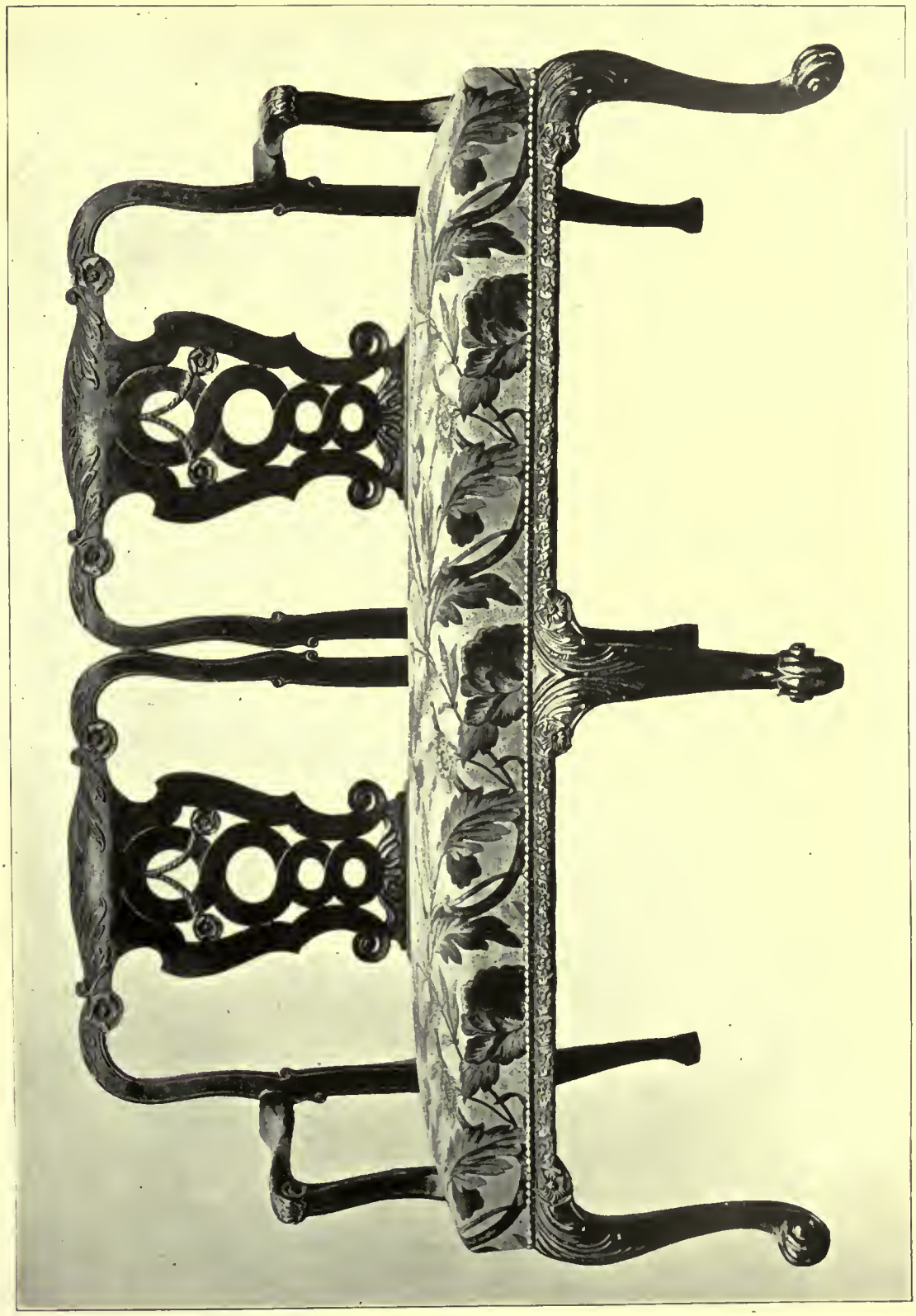
Chippendale Settee, lent by Messrs Mallett & Son, Bath

Mahogany Settee, designed by Chippendale for the Bury Family of Kateshill, Bewdley. Property of Mrs McClure

Chippendale Chair. About 1770.
Property of the Earl of Coventry

Chippendale Chair. About 1750.
Property of Edgar Willett Esq. M. A.

Chippendale Walnut Chair.
Property of W. R. Philips Esq., Montacute



Chippendale Settee from the Dublin Museum. Photo kindly lent by M. Leclerq

Chippendale Bedroom Furniture. In possession of W. G. Raphael Esq.

Chippendale Bookcase

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1. Chippendale Hanging Mirror. Mahogany with carving, gilt, and Chippendale Bureau-Bookcase, handles and ornaments in turned horn. Property of A. B. Hayward Esq. 2. Chippendale Bureau. In possession of Mrs Egon Friedeberg, Berlin

1

2

1. Chippendale Period China Cabinet. 2. Chippendale Wardrobe
Lent by Messrs Mallett & Son, Bath

1 2 3

1. 2. Mahogany Chair and Arm Chair; first Half of 18th Century. Property of W. R. Philips Esq., Montacute
3. Mahogany Arm Chair. First Half of 18th Century. Property of the Worshipful Company of Clothworkers, London

1 2 3

*1. **Chippendale.** Second Half of the 18th Century. Property of Sir E. Hope Verney Bart. 2. Chippendale Mahogany Elbow Chair. Last Half of 18th Century. Property of the Under Secretary of State for India. 3. Mahogany Chair, horsehair Seat. Property of the Governors of the Charterhouse*

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1. Hepptewhite Window Seat and Chippendale Chairs. Lent by Mr Narramore, Newman Str. London
2. Chippendale Corner Chairs. Lent by Mr Quantrell, Wardour Str., London

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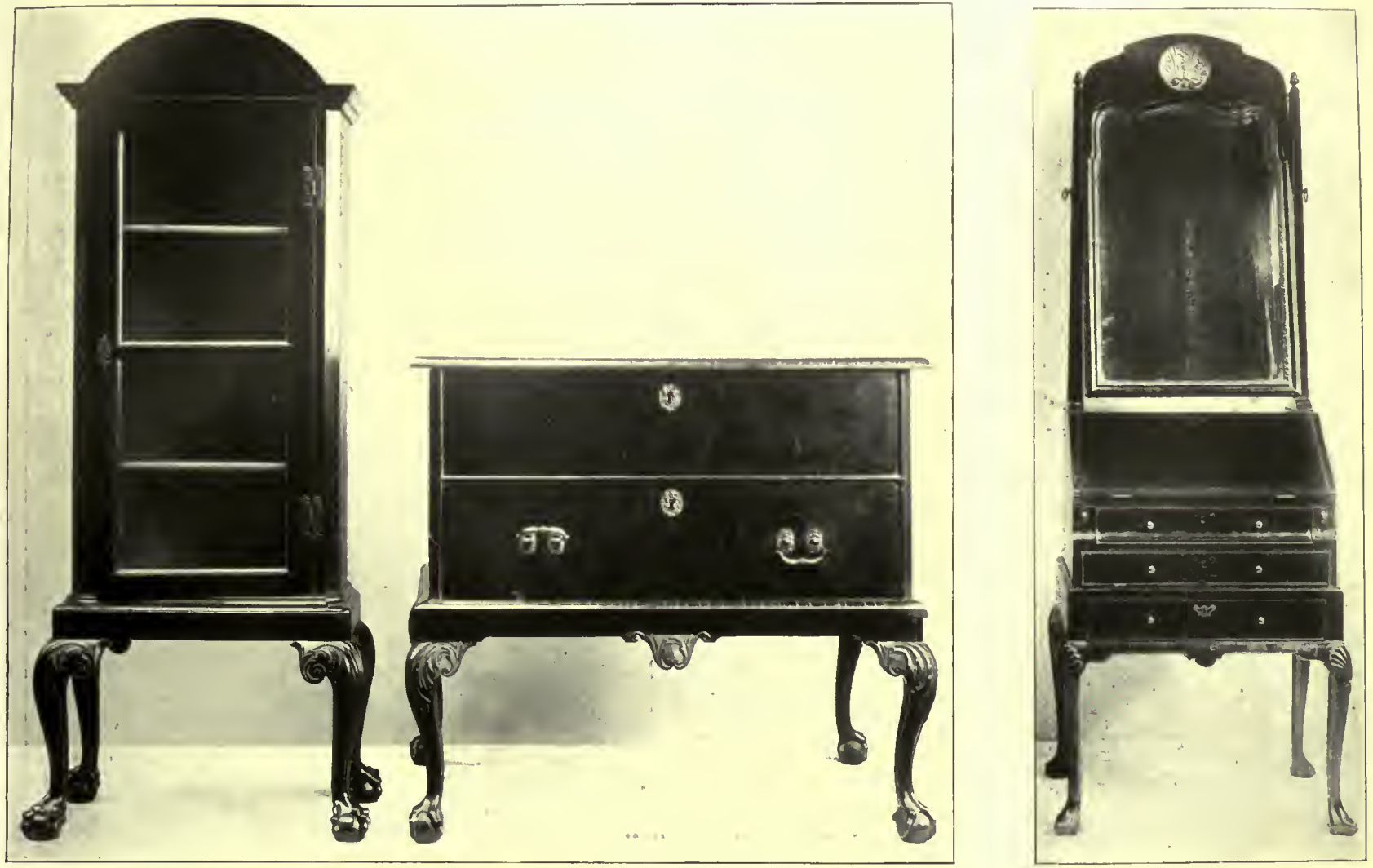
1. Chippendale Chair, about 1760. Victoria and Albert Museum, London.
2. Chippendale Chair, about 1760. Property of the Under Secret. of State for India.
3. 4. Chippendale Chairs. In possession of Warings, London



1 2 3

1. Cupboard, Mahogany veneered Walnut. First Half of 18th Century. Property of Sir W. E. Welby Gregory, Bart. 2. Pollard-wood Chest, Chippendale, about 1730. 3. Combination Dressing Table, Secretaire and Swing Glass; Brass mounts. About 1700. Property of Miss E. G. Tanner

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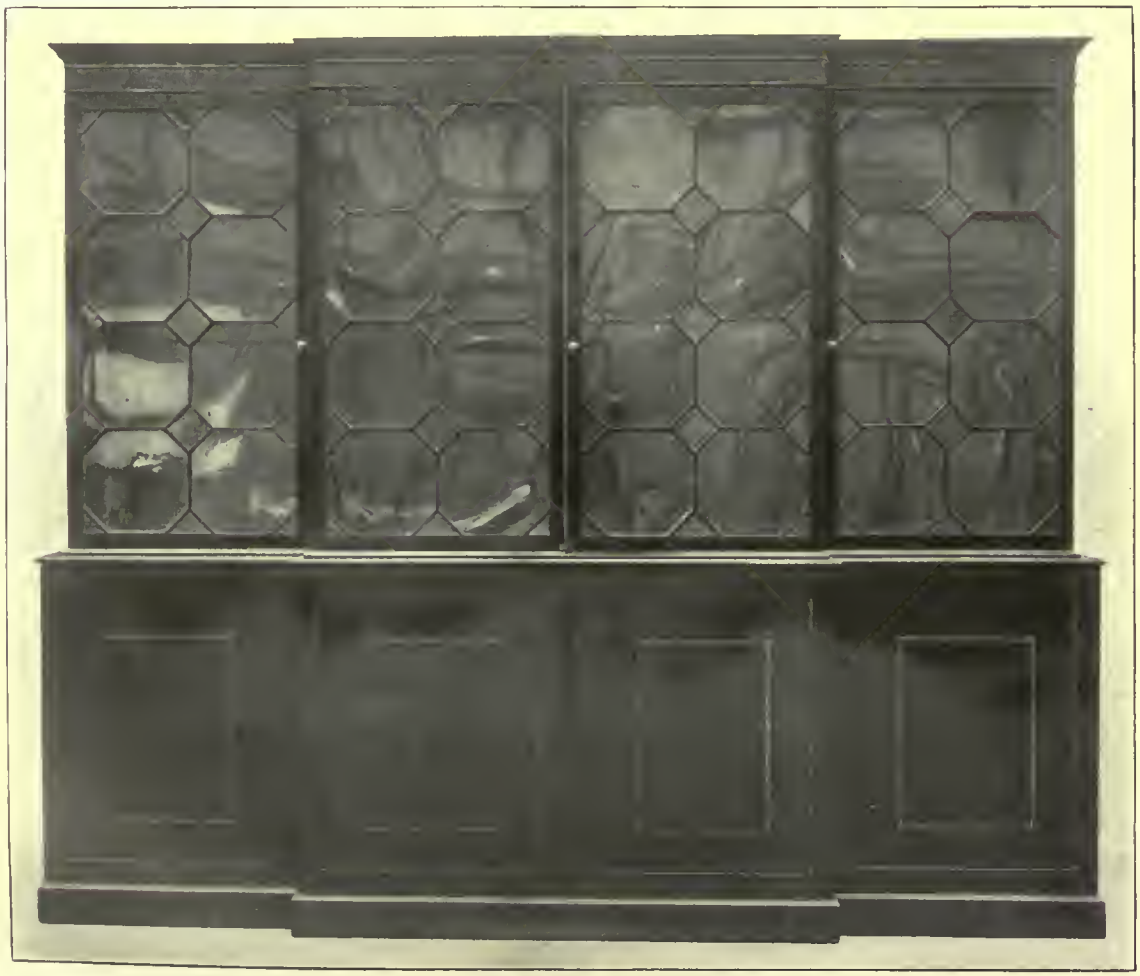
1. Carved Walnut Chair, Style of Chippendale, Second Half of 18th Century. From the Dining Room of Roehampton House.
2. Chippendale Chair, belonging to Messrs Thornton Smith, Soho Sq., London. 3. Chippendale Chair, first Half of 18th Century. Belonging to the Hon. W. F. B. Massey, Mainwaring

1 2 3 4



5

1. Mahogany Wine Cooler, Chippendale. Victoria and Albert Museum, London. 2. Carved Mahogany Flower Stand, Adam. Property of the Eart of Coventry. 3. Chippendale small octagonal Tabte, inlaid on top. Betonging to Lord Middteton, Wottaton Hall, Nottingham. 4. Mahogany Stand, about 1750. Victoria and Albert Museum, London. 5. Chippendale Bookcase, 1760. Belonging to the Under Secr. of State for India

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1. Chippendale Settee and Book Rack. By permission of Messrs Thornton Smith, Soho Sq., London. 2. Chippendale Commode; lent by C. H. F. Kindermann Esq., 26 Golden Sq., London

1 2 3

1. Mahogany Chair, about 1780. Prop. of the Hon. Sir Spenser Ponsonby-Fane K. C. B. 2. Chippendale Walnut Chair. Property of W. H. Evans Esq., Forde Abbey. 3. Walnut Chair, Early George III Period 1760—1780. Prop. of the Hon. Sir Spenser Ponsonby-Fane K. C. B.

1 2 3

1. Mahogany Chair, second Half of the 18th Century. Property of the Undersecretary of State for India. 2. Second Hatf of the 18th Century. Property of Sir Edmond Hope Verney Bart. 3. Second Hatf of the 18th Century. Property of the Marine Society

Chippendale Bookcase. Lent by Messrs Mallett & Son, Bath

Early Chippendale Bookcase. Property of H. Percy Deans Esq., Harley Str., London

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1. Chippendale Table. Lent by F. W. Phillips Esq., Hitchin. 2. Chippendale Writing Table. Lent by Messrs Mallett & Son, Bath

1

2

1. Chippendale Table, lent by W. G. Raphael Esq. 2. Chippendale Knee-hole Writing Table. Lent by Messrs Isaacs, New Oxford Str., London W.

1

2

1. Chippendale Chair. Lent by Percy Webster Esq., Gt Portland Str., London W. 2. Hepplewhite Chair. Property of T. Wilson Esq. A. R. I. B. A.

Small Chippendale Bedstead

Chippendale Gentleman's Wardrobe

Lent by F. W. Phillips Esq., Hitchin

Chippendale Bookcase Bureau
Property of Charles Horsfall Esq., Berlin

Dutch copy of Chippendale

Chippendale Bureau
Lent by Messrs Mallett & Son, Bath

William & Mary Clock

Chippendale Clock

Sheraton Clock

Queen Anne Clock

With kind permission of Percy Webster Esq., Great Portland Str., London

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1. Chippendale Settee and Chair. Lent by the East Anglian Gallery, Orchard Str., London W.
2. Mahogany Card Table, about 1770. Property of T. M. Horsfall Esq., Cheltenham
3. Mahogany Music Stool, about 1760. Property of T. M. Horsfall Esq., Chellenham

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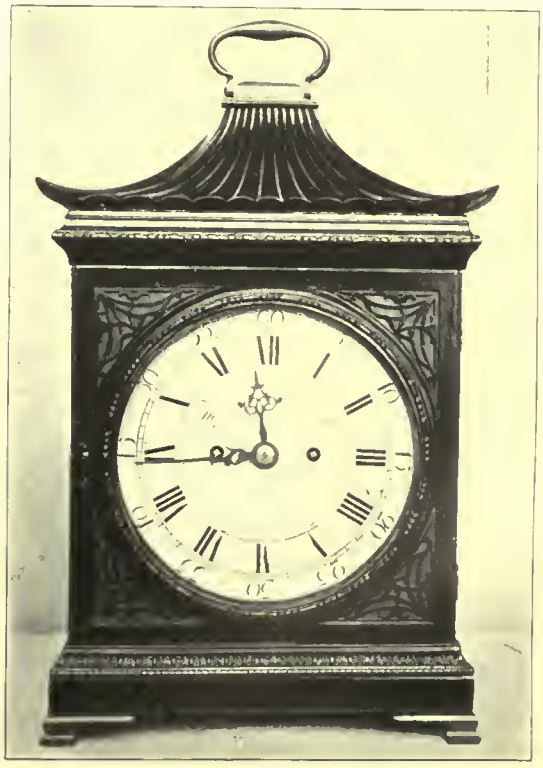


4

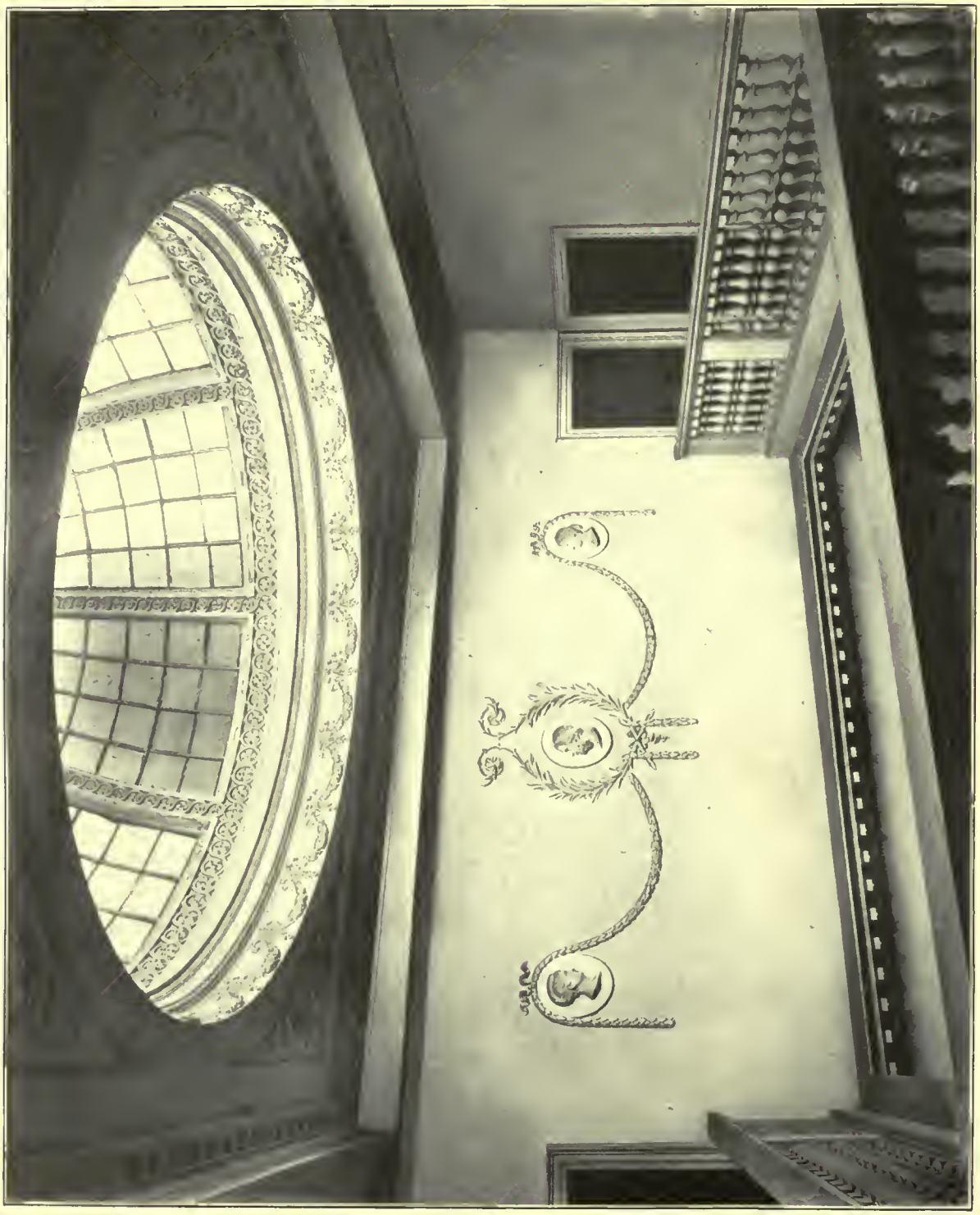
1. Chippendale Bracket Clock. 2. Sheraton Bracket Clock. 3. Sheraton Clock. No. 1 to 3 lent by Percy Webster Esq., Great Portland Str., London. 4. Chippendale Clock; lent by Messrs Mallett & Son, Bath

Chippendale Side Table and Settee. In possession of W. H. Lever Esq. M.P.

Chippendale Dining Room, Brympton House

Carrington House, Whitehall. Room by Sir William Chambers, about 1760; now pulled down

Carrington House, Whitehall. Ball Room by Sir William Chambers, about 1760; now pulled down



Carrington House, Whitehall. Built by Sir William Chambers about 1760, now pulled down

Carrington House, Whitehall. Dining Room by Sir William Chambers, about 1760
Property of Lord Carrington: now pulled down

Lansdowne House: The Dining Room, designed by Adam

Lansdowne House: The Ball Room or Sculpture Gallery. Adam 1767

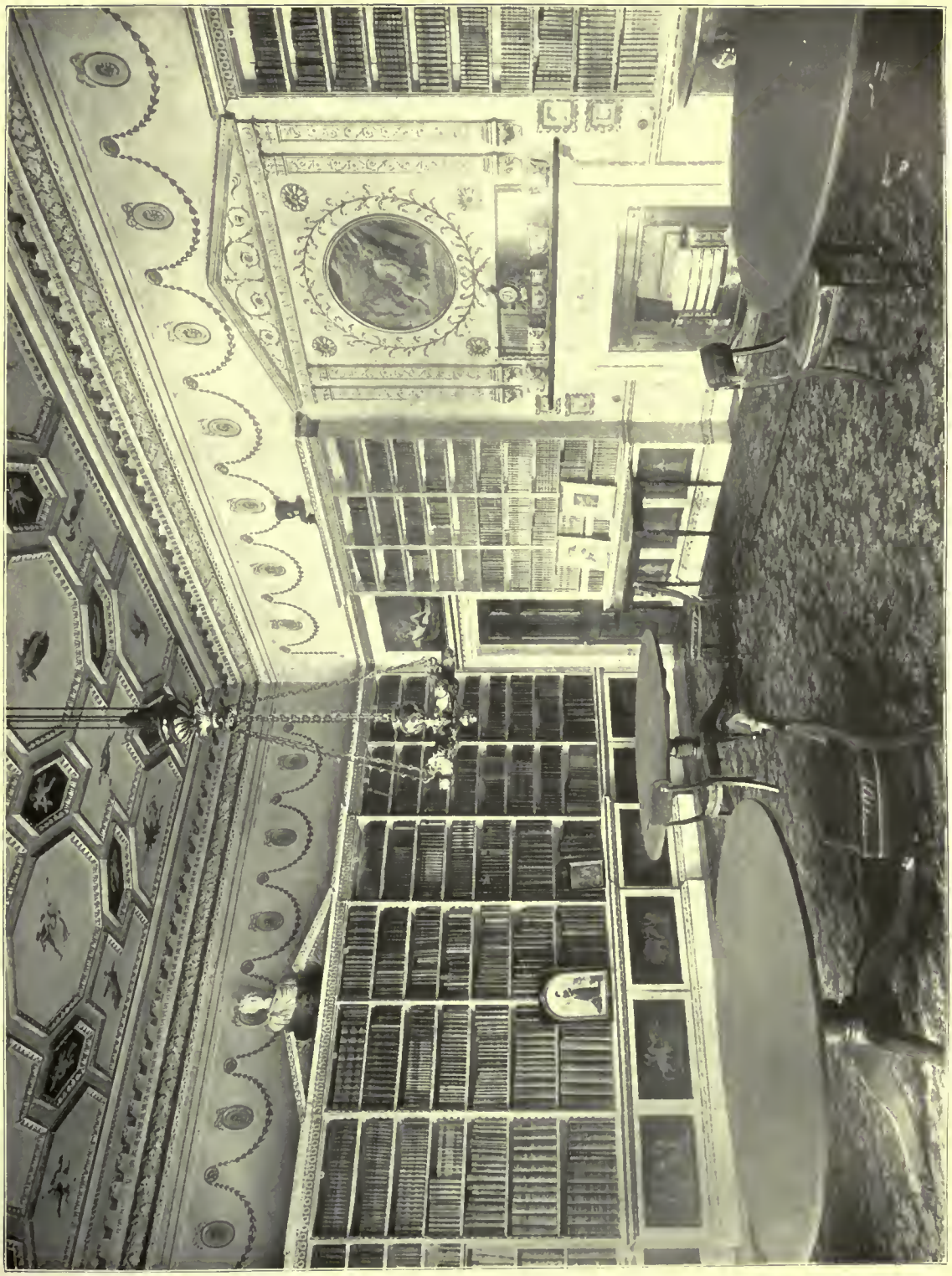
Lansdowne House: The Entrance Hall. Adam 1767

Lansdowne House: Front Drawing Room. Designed by Adam

Lansdowne House: Lord Lansdowne's Room. Adam 1767, Chippendale Bookcase

Lansdowne House: The Back Drawing Room. Adam painted Decoration

Goodwood: The Long Gallery. Example of simple Room in the Georgian Period, between Queen Anne and Chippendale



Goodwood : The Library. Adam

Bowood: The Dining Room. Adam

Bowood: The Entrance Hall. Adam

The Old House, Canonbury Place, London. Chimney Piece, late 18th Century, Adam

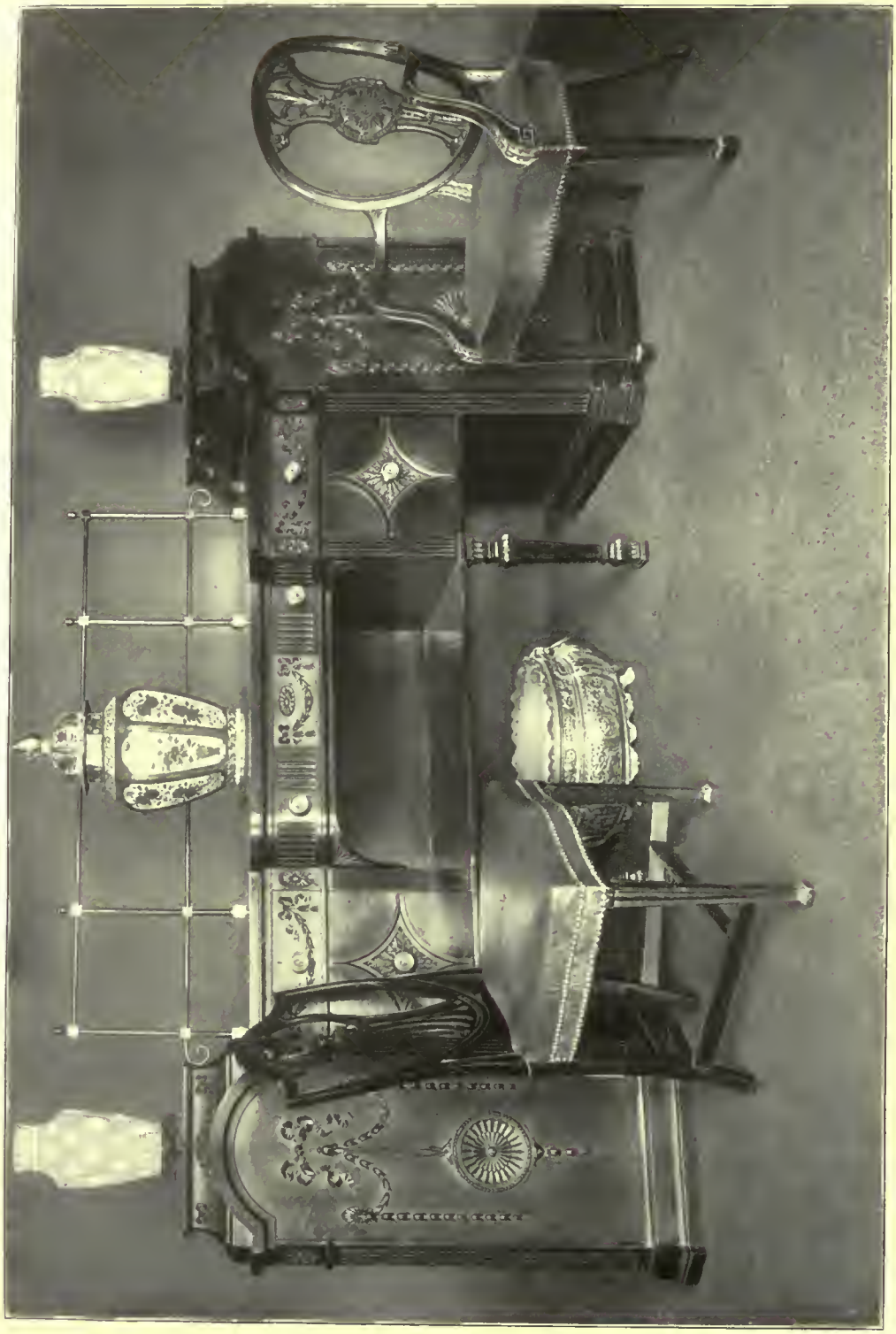
Bowood; The Corridor. Designed by Adam

Derby House: The Library. Adam

Derby House: His Lordship's Room. Adam

Bath: Banquetting Room of the Town Hall. Style of the Adam Period

Adam Decoration in White and Gold with inset medaillons in China. Painted satinwood Hepplewhite Settee and Chairs
Property of W. H. Lever Esq. M.P.



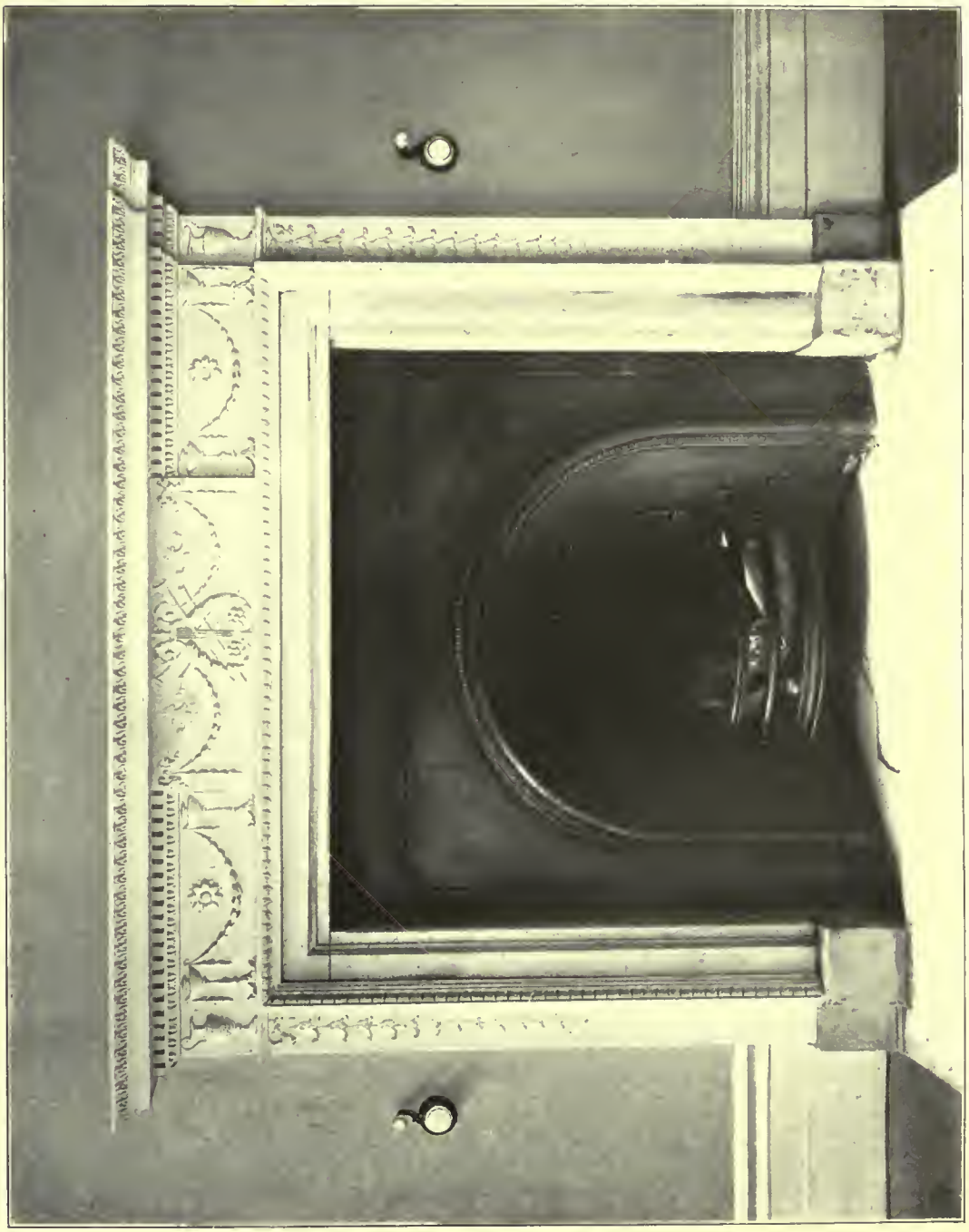
Adam Sideboard and Hepplewhite Chairs. In possession of Warings-London

Sir John Soane's Dining Room. The finest known Chippendale Chair

Sheen House, Richmond. Style of Robert Adam

Sheen House, Richmond: Door in the Style of Robert Adam, 1785

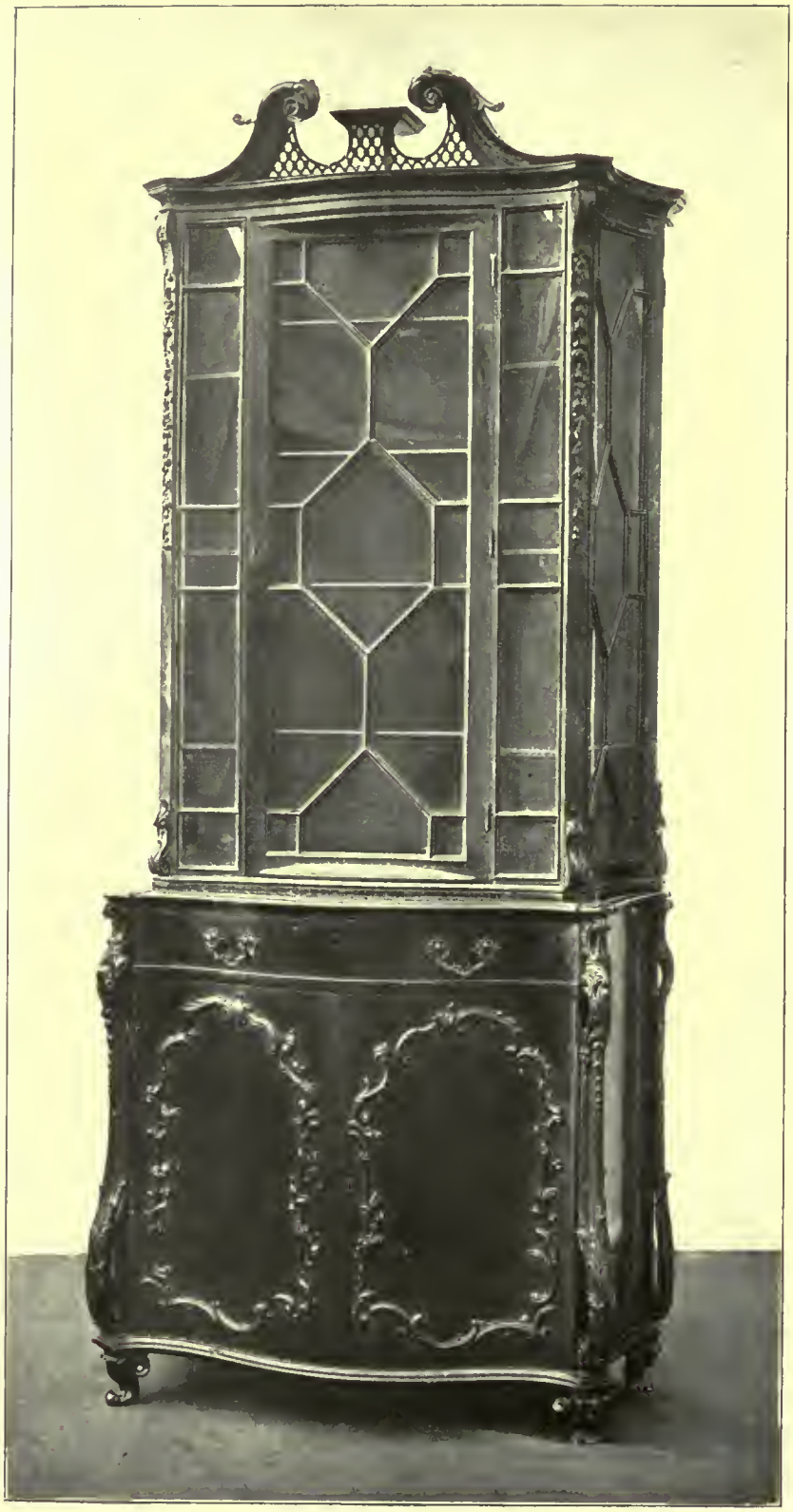
Sheen House, Richmond. Fireplace in the Style of Robert Adam. About 1785



Adam Mantelpiece. Adelphi. By permission of Mr. A. B. Hayward

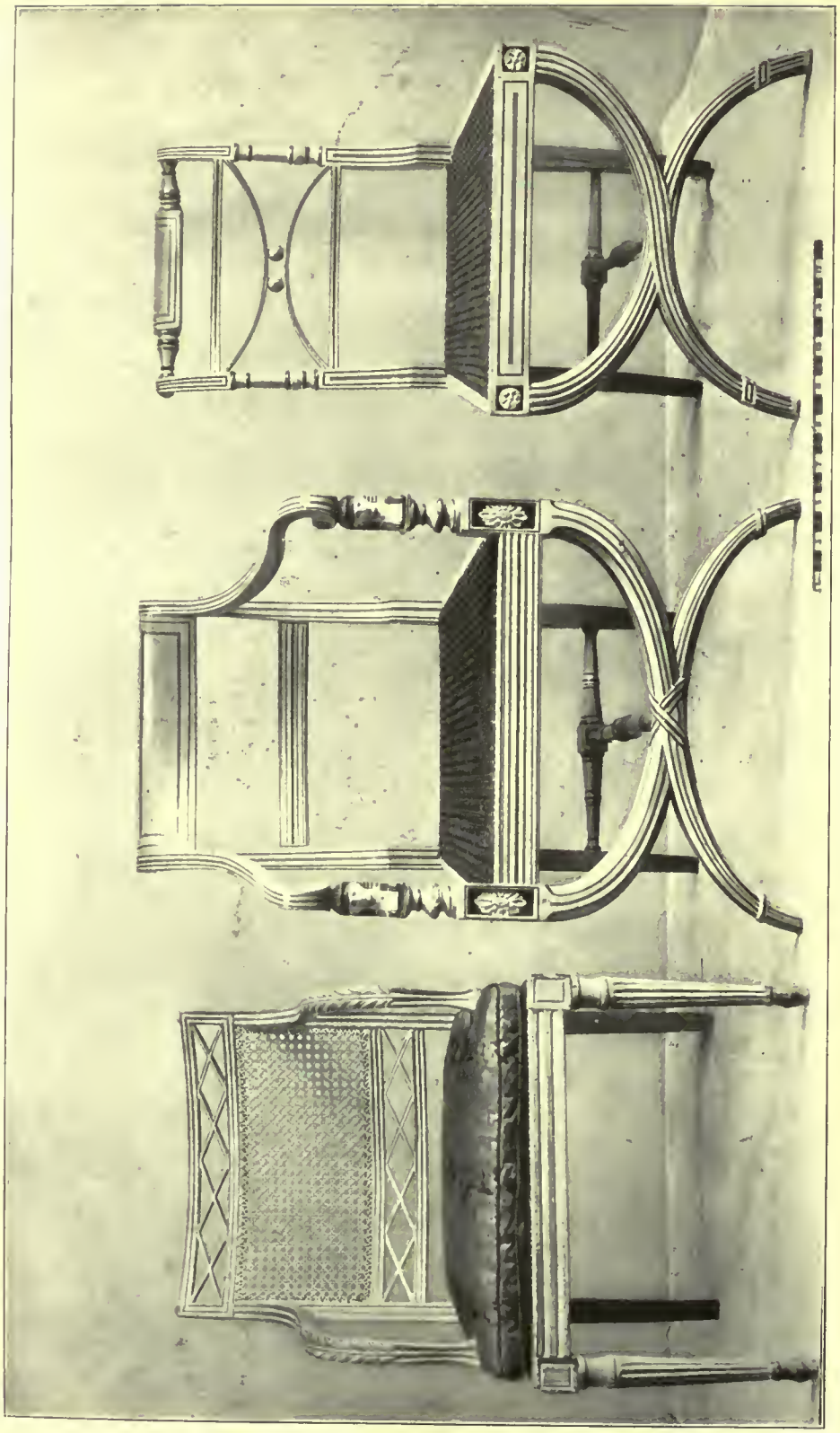
Portion of Ceiling, painted panels and moulded plaster, late 18th Century
From No. 15 Hanover Square, London

Portion of a Ceiling, consisting of painted panels and moulded plaster. From Nr. 15 Hanover Square, London. Late 18th Century
The original paintings with reproductions of the plaster work are now in the Victoria and Albert Museum

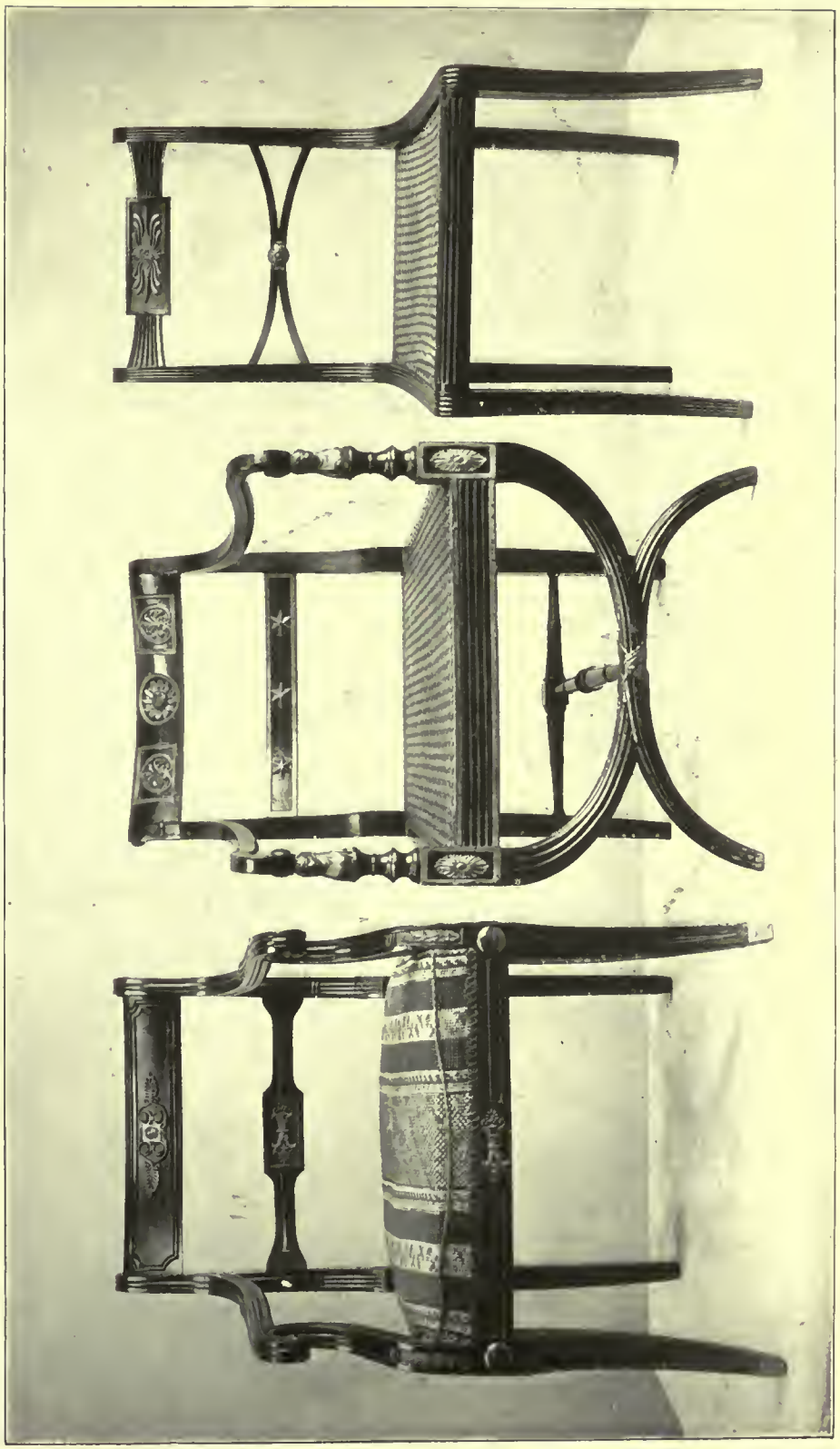


Mahogany Bookcase designed by Robert Adam, about 1790
Property of Mrs H. Willett

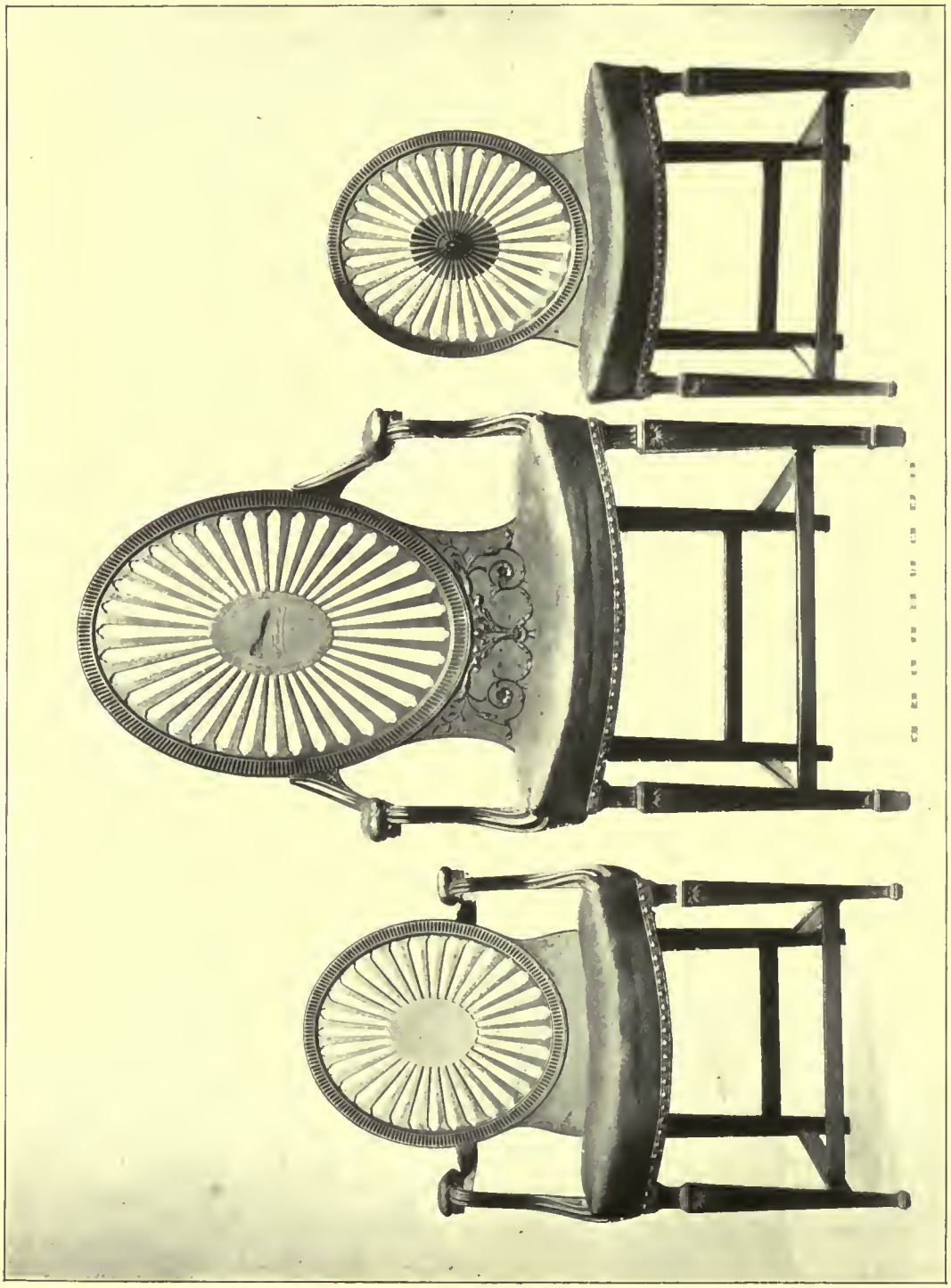
Adam Bookcase
Lent by Colling & Young, Bird Str., London



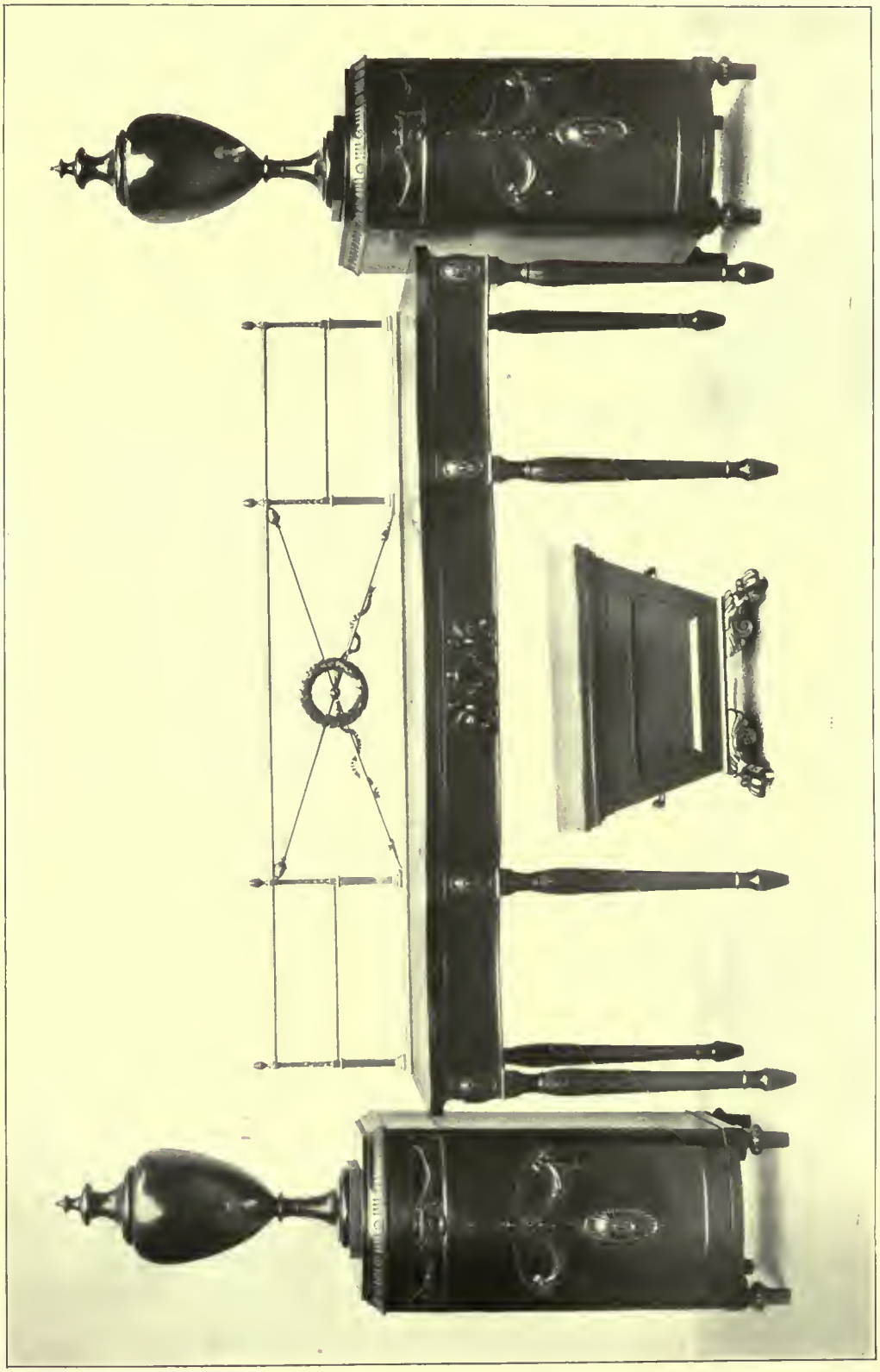
Adam. Painted white Chairs; made in Beech about 1800



Adam Chairs 1780—1800. Property of the Hon. Sir Spenser Ponsonby-Fane K. C. B.

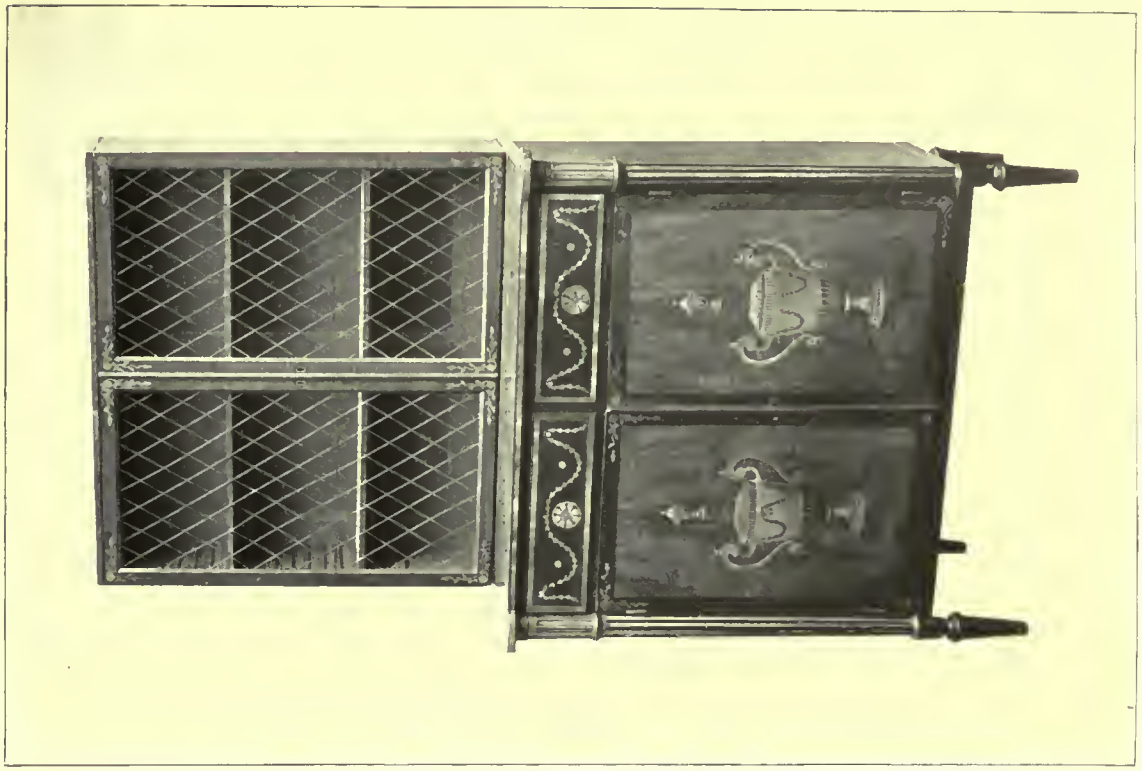


Adam Mahogany Chairs, made by Chippendale. Lent by the Worshipful Company of Drapers-London



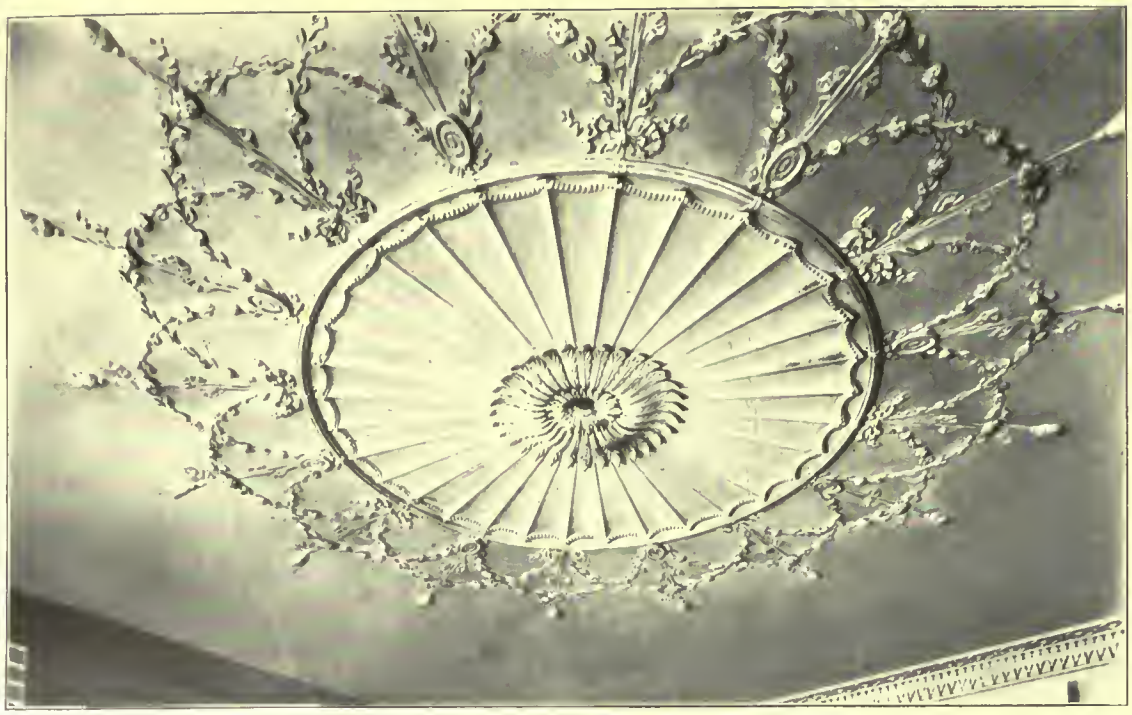
Adam Sideboard and Urn Stands. In possession of Warings-London

Adam Sideboard. Property of W. G. Raphael Esq.



Adam Satinwood Cabinet
Lent by Messrs Mallett & Son-Bath

Mahogany Secretaire Bookcase, about 1770
Lent by F. W. Phillips Esq.-Hitchin



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1. Bath: Adam Ceiling. 2. Adam Side Table. In possession of Warings-London

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Adam Side Tables. 1. Property of W. G. Raphael Esq. 2. Property of W. H. Lever Esq. M.P.

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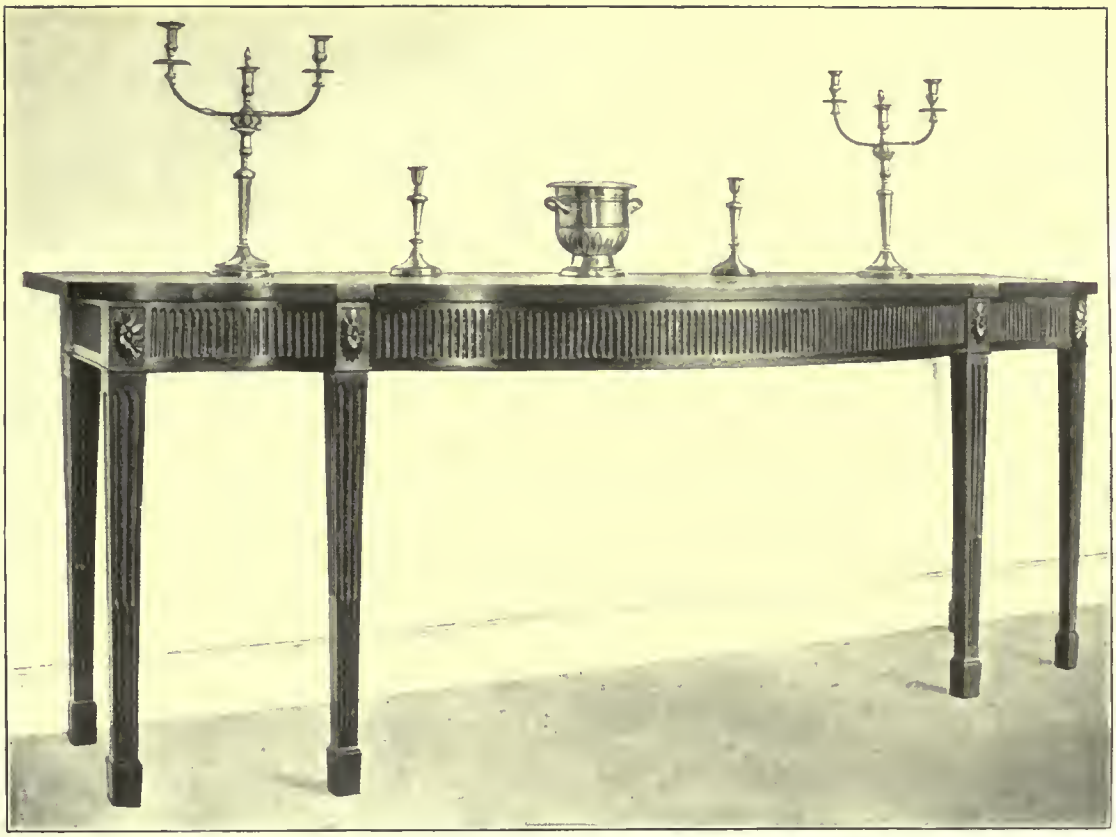
1. Adam Commode. Property of Messrs Gill & Reigate-London
2. Adam Commode. Property of W. H. Lever Esq. M.P.



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1. Adam Side Table. 2. Adam Commode. Property of W. H. Lever Esq. M.P.

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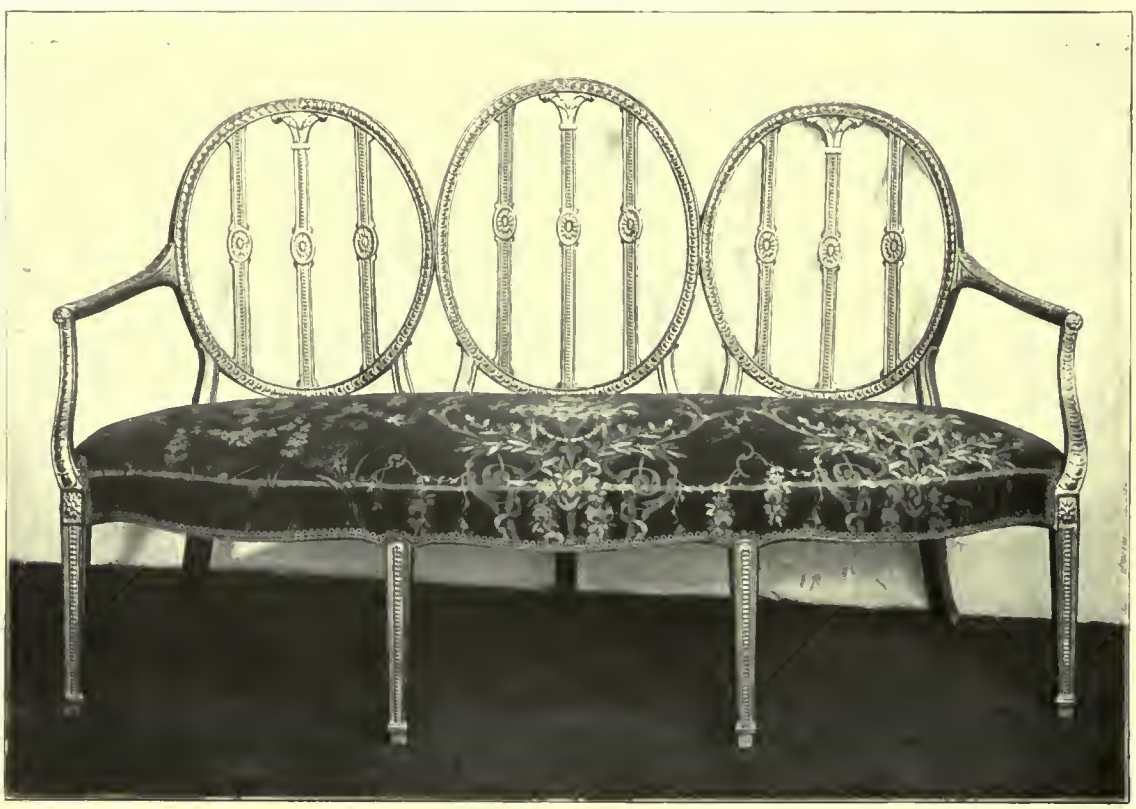

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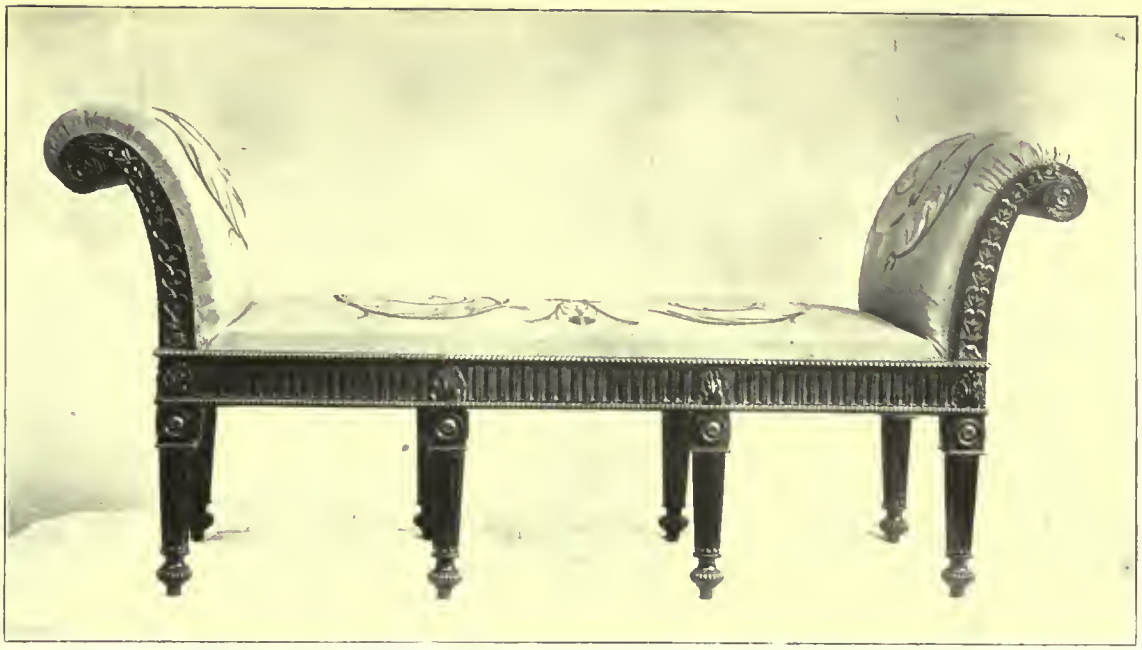
1. Adam Side Table. Lent by Messrs Matlett & Son-Bath
2. Adam Gilt Settee. Lent by Messrs Colling & Young, Bird Str., London W.



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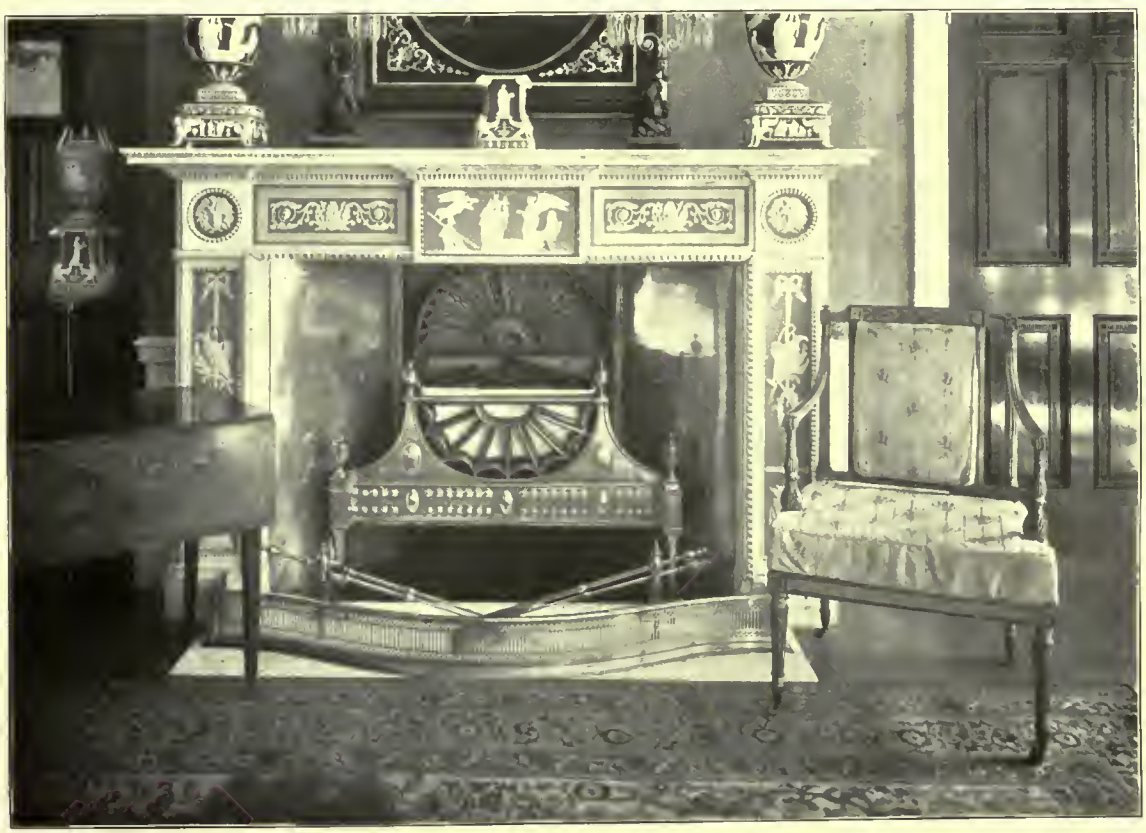
1. Adam Mahogany Settee. Seat embroidered on Satin by the Countess of Coventry. Property of the Earl of Coventry P. B. 2. Adam Chair, about 1790. Belonging to W. H. Evans Esq., Forde Abbey. 3. Adam Chair in Rosewood, about 1800. Property of the Rev. H. V. Le Bas M.A.

Adam Room in the Adelphi-London. Property of Mr. Guthrie

1



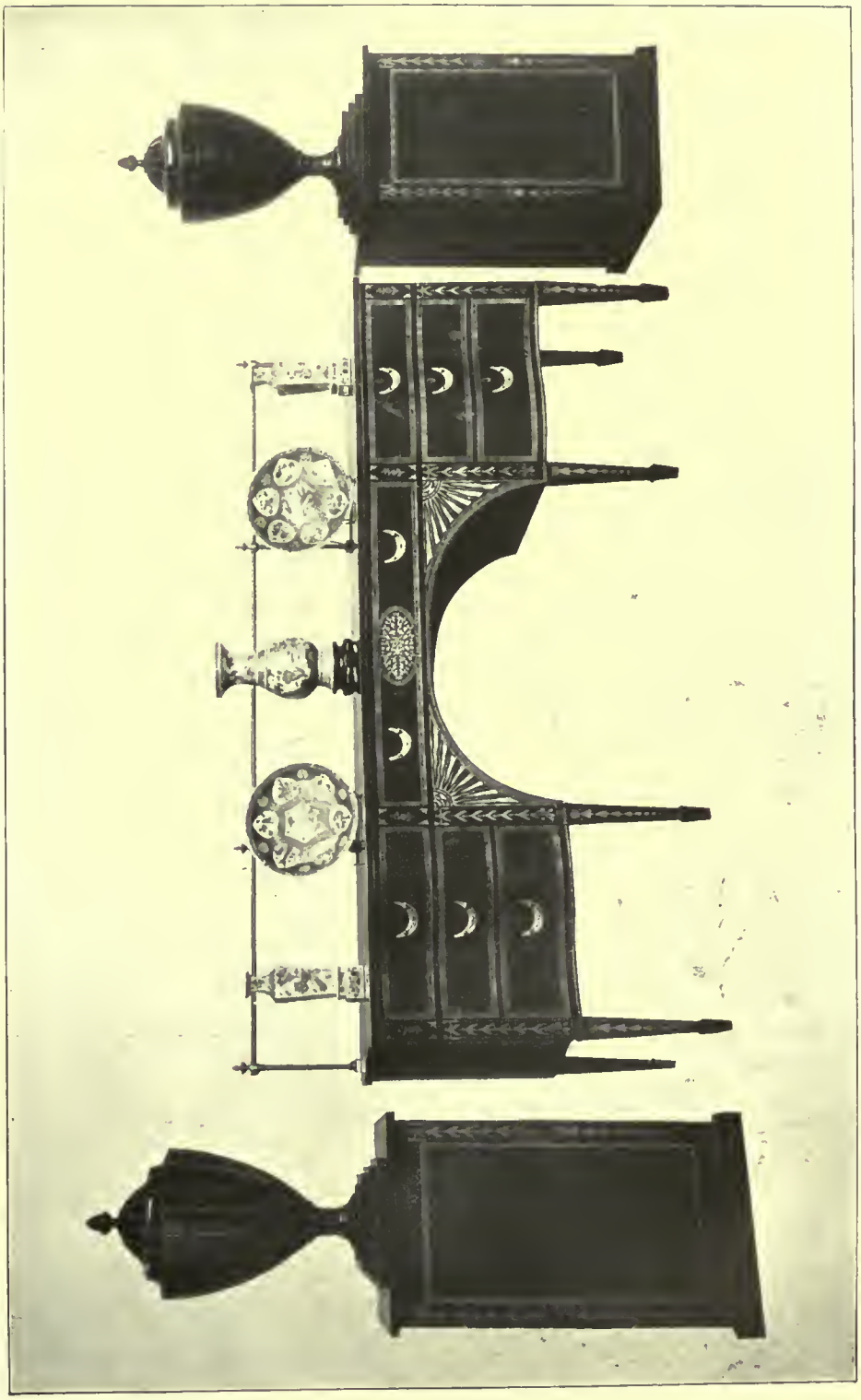
2

1. Adam Mantelpiece at the New Reform Club, Adelphi. By kind permission of A. B. Hayward Esq.
2. Adam Mantelpiece, Grate, Chair and Table. In possession of W. H. Lever Esq. M.P.

Hepplewhite Bedstead. In possession of Warings, London

Hepplewhite Bedstead. In possession of Warings, London

Painted Hepplewhite Group. Property of Warings, London



Hepplewhite Sideboard. Lent by Messrs Mallett & Son-Bath

Hepplewhite Chair
Museum of Science and Art, Dublin

Hepplewhite Wheel-back Chair
Lent by C. H. F. Kindermann Esq., London

Hepplewhite Arm Chair
Lent by Messrs Mallett & Son, Bath

Hepplewhite Mahogany Arm Chair. Late 18th Century. Property of Henry Willett Esq.-Brighton

Hepplewhite Chair Property of Mrs G. Evans

Hepplewhite Chair, about 1780 Property of W. H. Spottiswoode Esq.

Hepplewhite Chairs. From the Kunstgewerbe-Museum-Berlin

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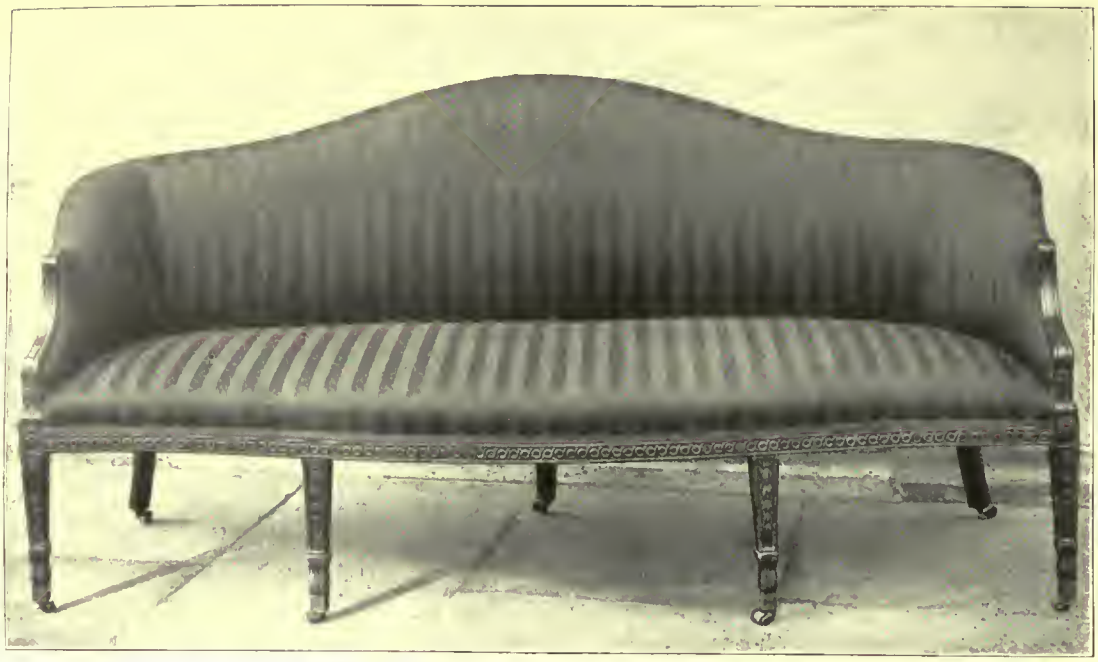
1. Mahogany semi-wheel back Hepplewhite Chair. 2. Satinwood carved Feather Back Chair Hepplewhite 3. Carved Hepplewhite Commode. Property of Messrs Isaacs, New Oxford Str., London



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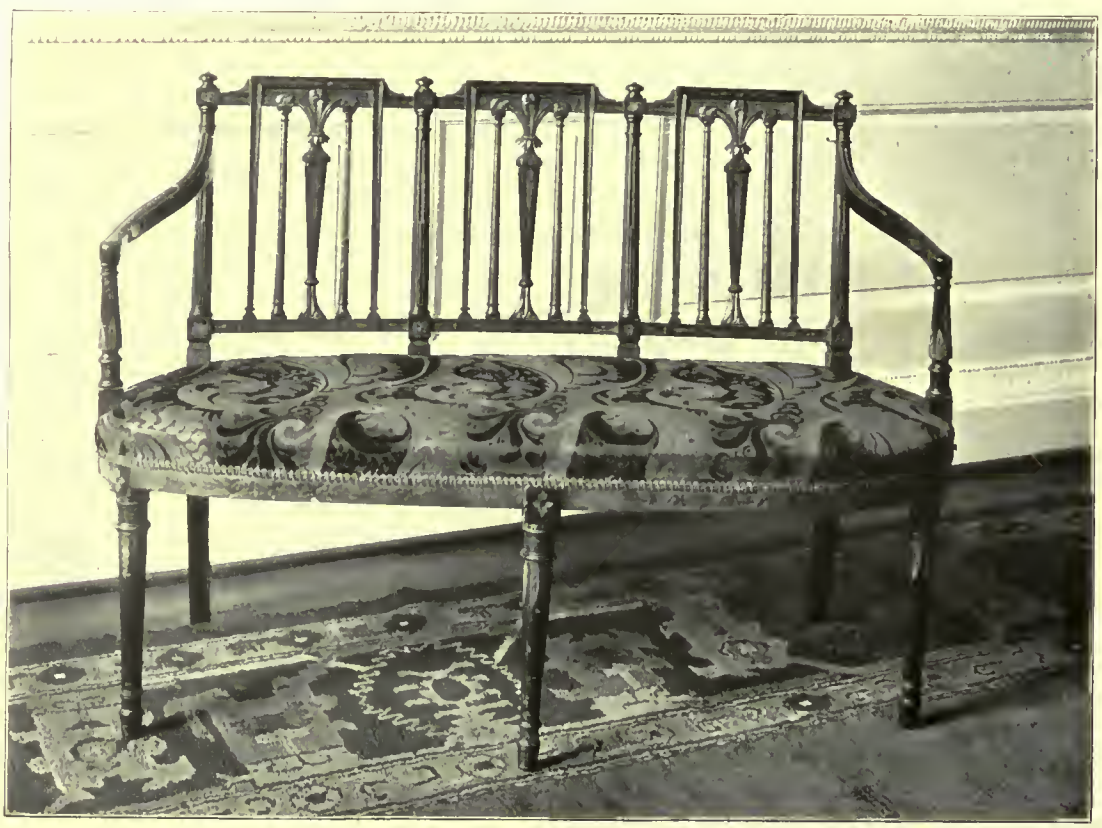

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Hepplewhite Settees
1. Lent by Messrs Thornton Smith, Soho Sq., London. 2. Property of W. G. Raphael Esq.

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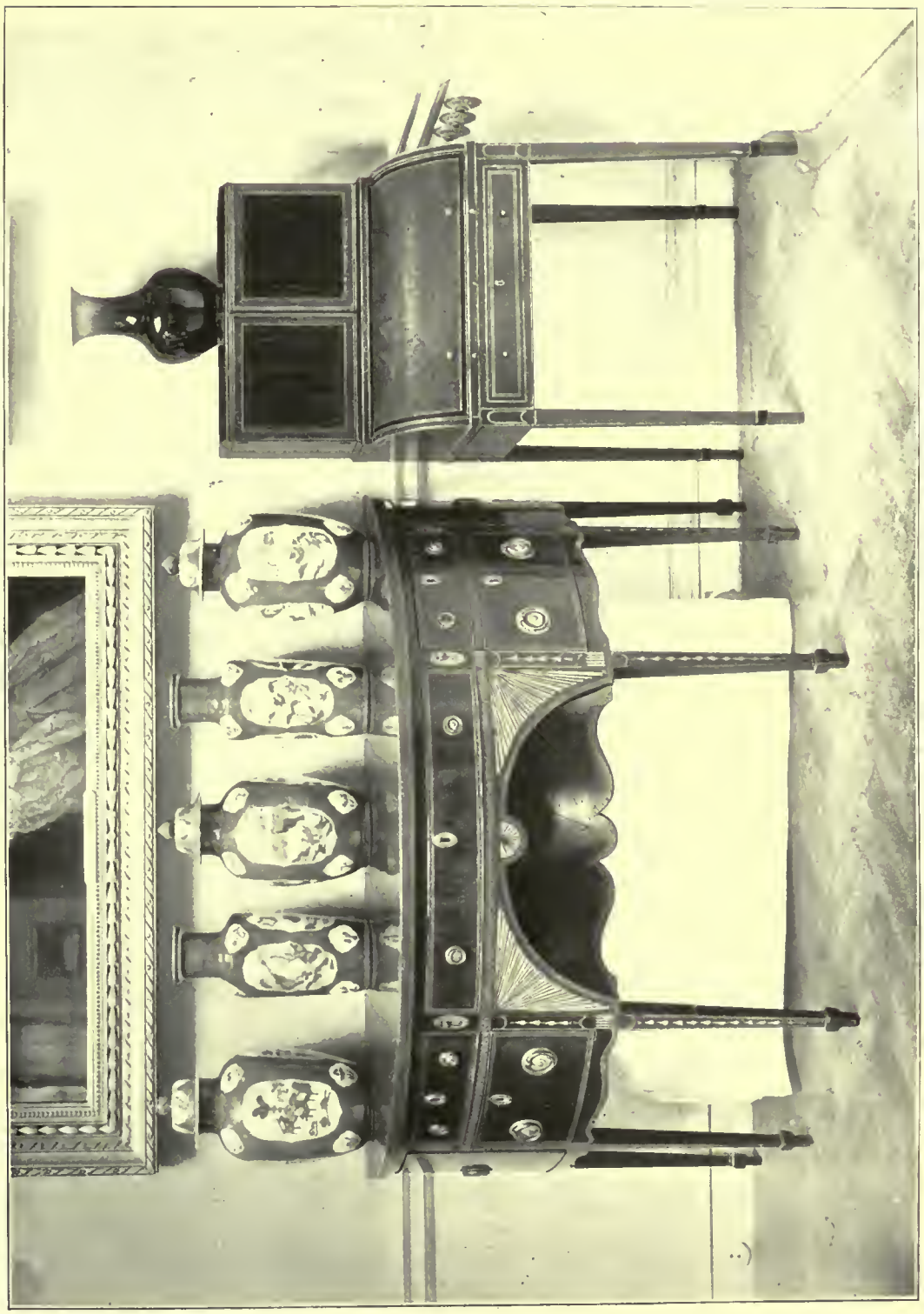
1. Hepplewhite Dressing Table with Secretaire. Property of Messrs Isaacs, New Oxford Str., London
2. Hepplewhite Side Table. Lent by Messrs Thornton-Smith, London

1

2

1. Hepplewhite Chair. Second half of 18th Century. Property of the Worshipful Company of Ironmongers. 2. Hepplewhite Chairs in Mahogany. Property of the Hon. W. F. B. Massey-Mainwaring



Hepplewhite or Shearer Sideboard, Mahogany inlaid. Sheraton Tambour Table in Amboyna Wood
In possession of W. H. Lever Esq. M.P.

Sir John Soane's Morning Room, untouched since he died in 1812. Room designed by Sir John Soane, Architect; Sheraton Chairs

Adam Room with Sheraton Furniture at the East Anglian Gallery, Orchard Str., London

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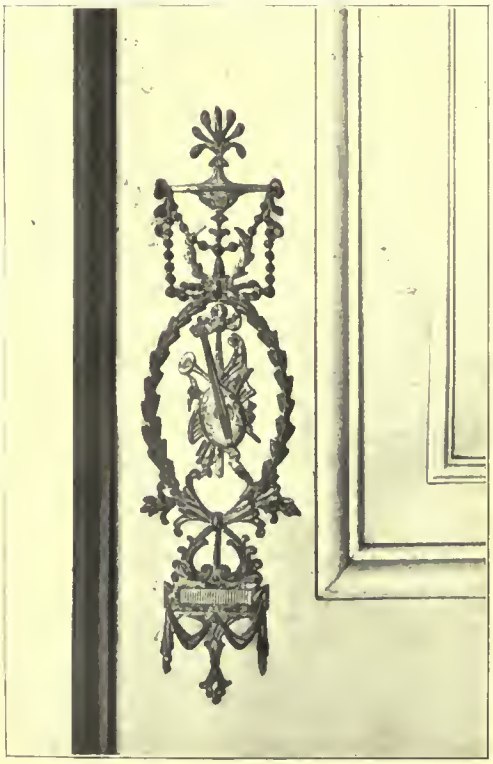

2

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1. Adam Bedroom. 2. Adam doorplate. 3. Adam Wall decoration (Portland Place, London)

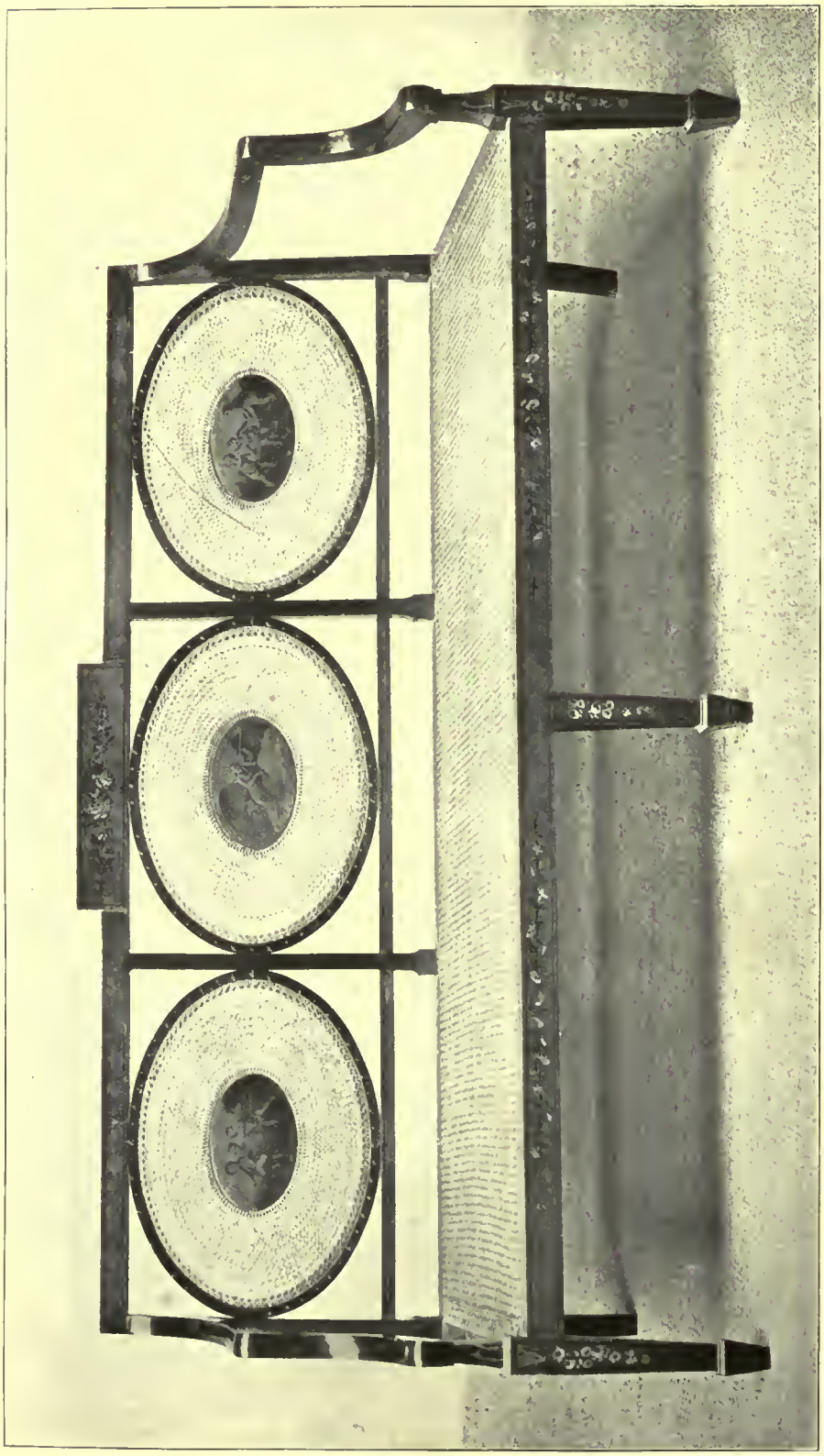
Hepplewhite Bookcase. Property of W. G. Raphael Esq.

Sheraton Cabinet and tortoiseshell Table. In possession of W. H. Lever Esq. M.P.

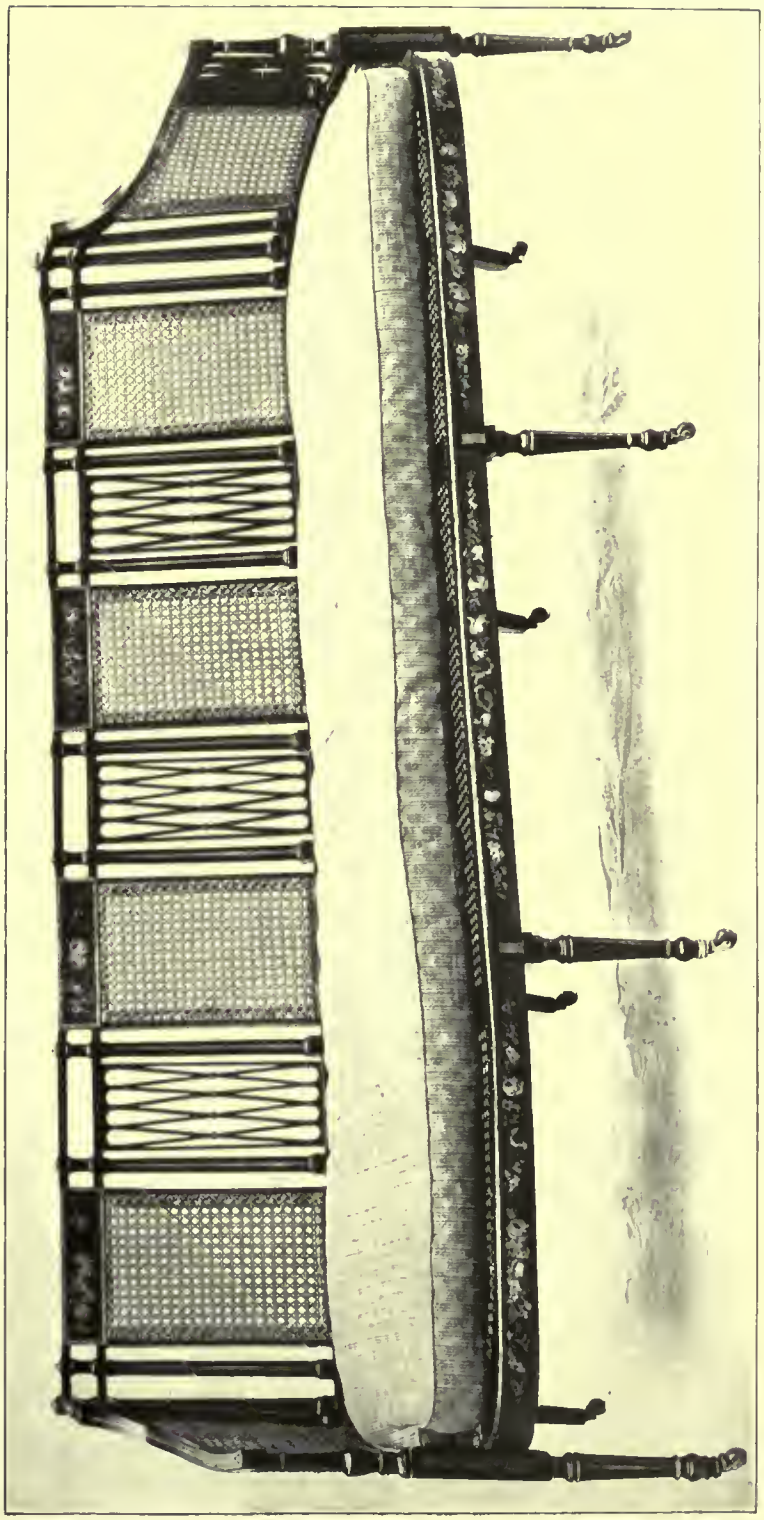
Sheraton Bookcase and side table. Property of A. E. Warner Esq.

Mahogany Bookcase with carved decoration in satinwood designed by Sheraton for the offices of "The Times". Now in the possession of "The Times Book Club"

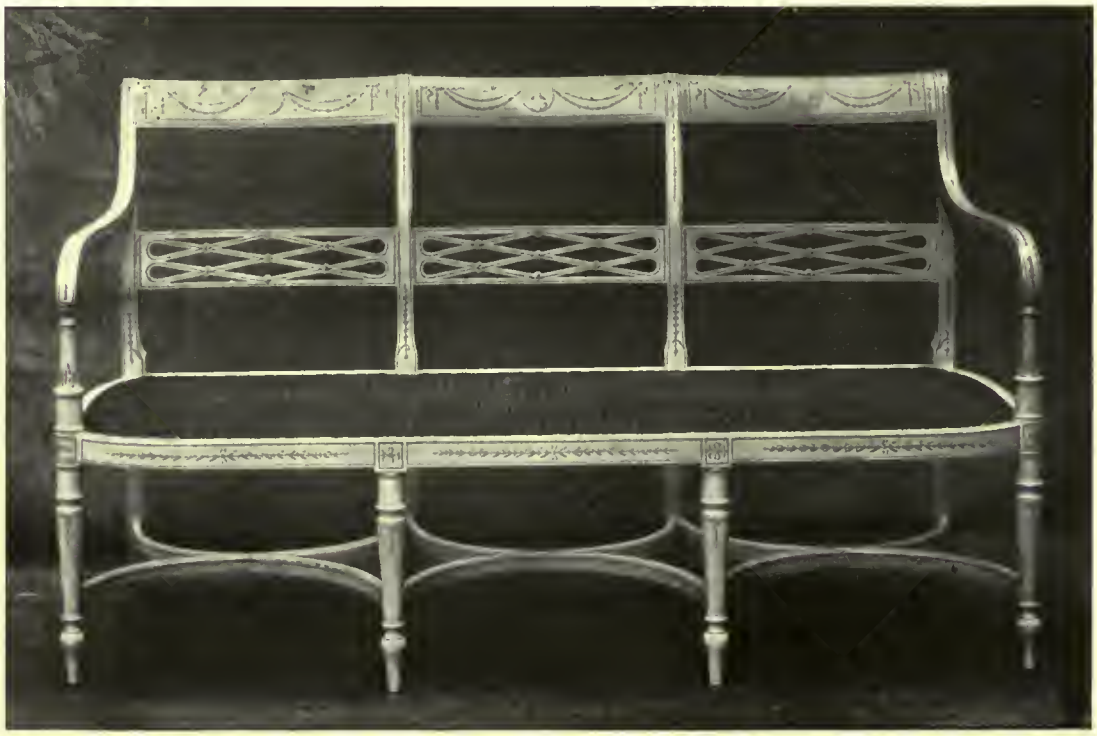
Sheraton Cabinet. In possession of Warings, London



Painted Sheraton Settee. In possession of Warings, London



Painted Sheraton Settee. Lent by Messrs Colling & Young, Bird Str., London

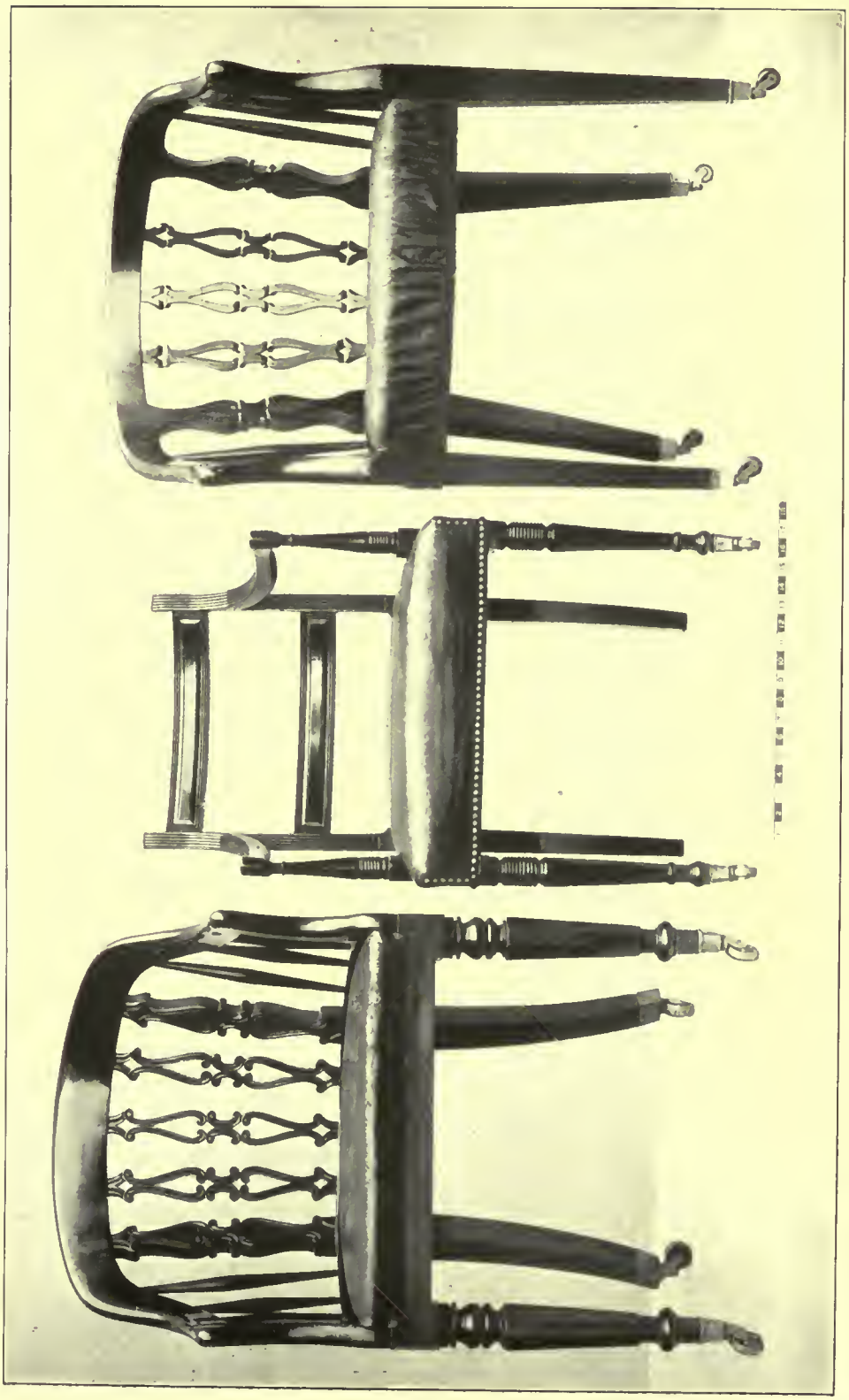


Painted Sheraton Chairs and Settee. In possession of Warings, London

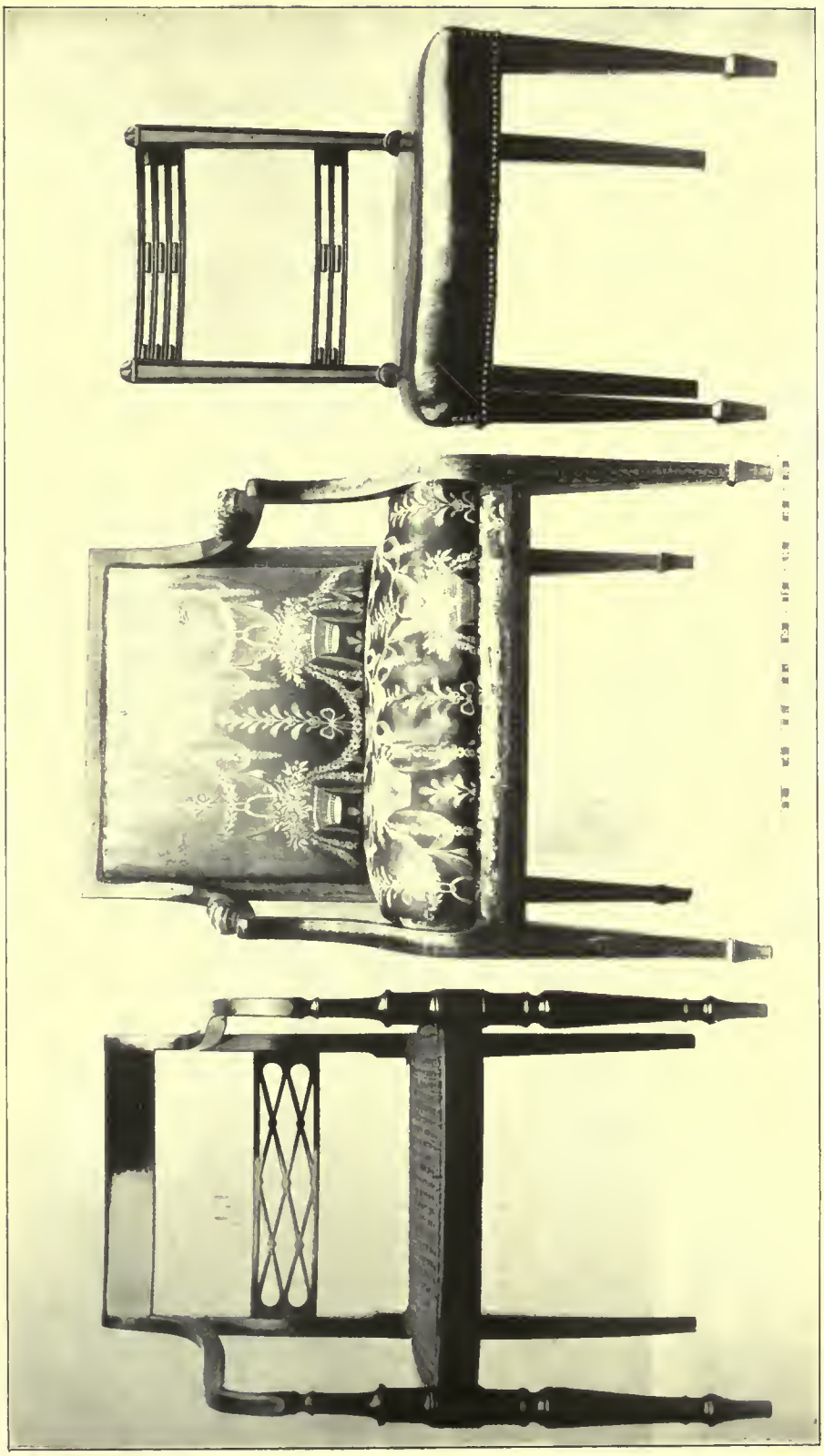
1 2

3 4

1. Adam Chair. 2. Dutch Copy of Sheraton. 3. 4. Late Sheraton Chairs
(1 & 2 Kunstgewerbe-Museum, Berlin. 3, 4 In possession of Charles M. Horsfall Esq., Berlin)



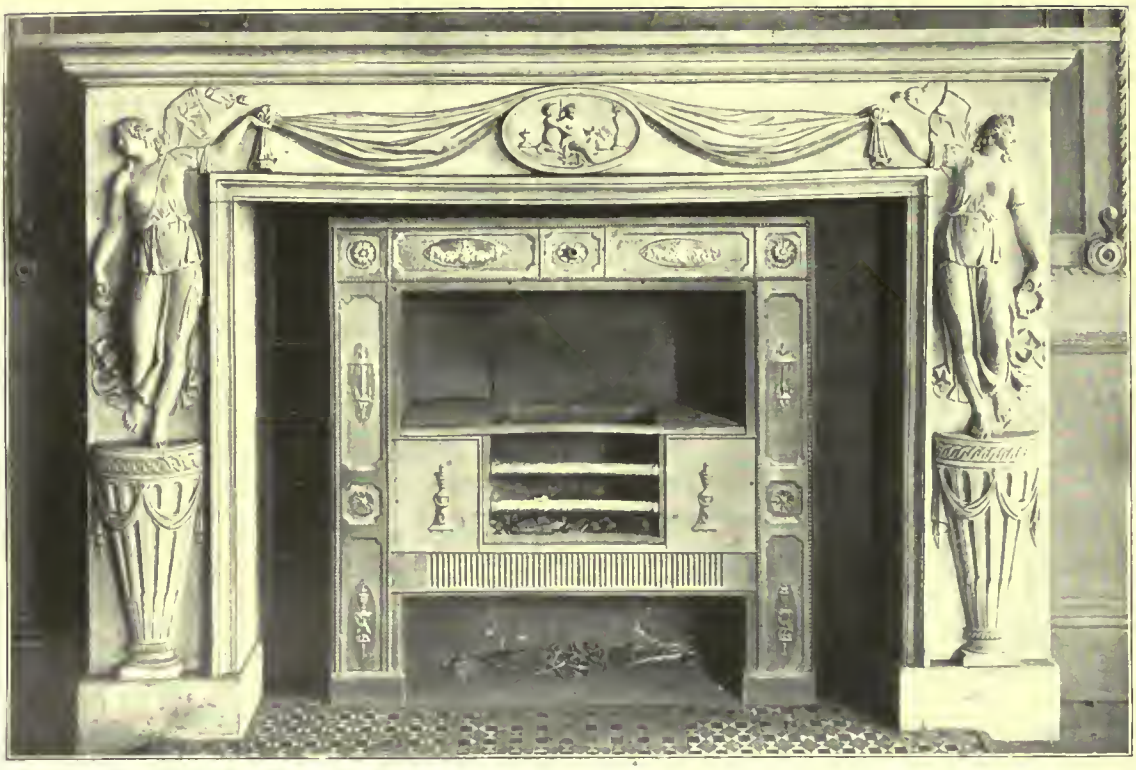
Mahogany Chairs, late 18th Century. Property of the Under Secretary of State for India



Sheraton Chair
Property of Henry Willett Esq.

Painted Sheraton Chair, about 1780
Property of the Earl of Coventry P.C.

Late 18th Cent. Mahogany Chair
Property of the Under Secr. of State for India



1

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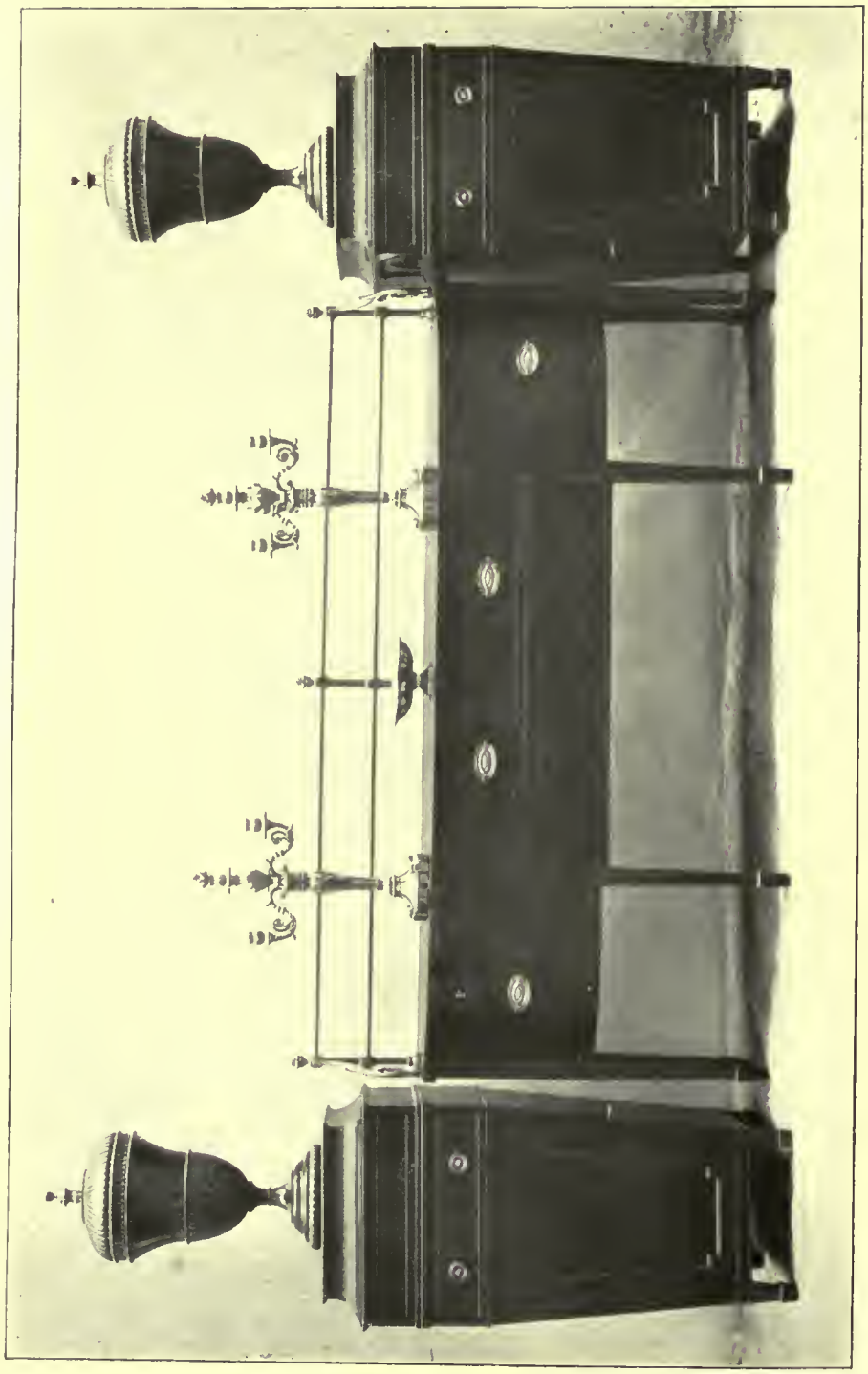
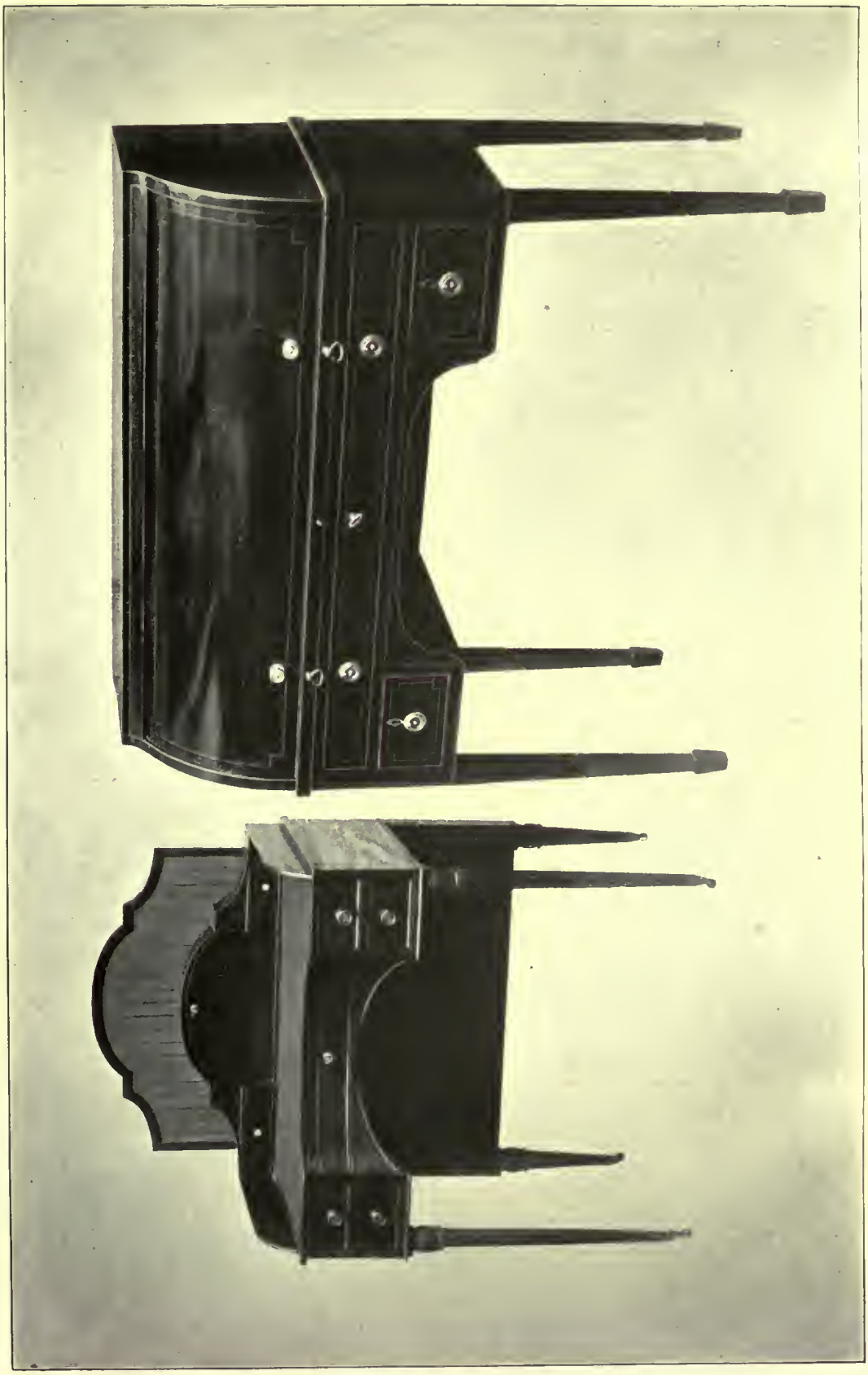
1. Sculptured Mantelpiece of Adam Period; with Grate designed by Adam
2. Finely inlaid Satinwood Chest by Sheraton. By permission of William James Esq.

Sheraton Painted Satinwood Cabinet with Top
In the Victoria and Albert Museum, London



Sheraton Sideboard and Urn Stands; lent by Warings, London



Sheraton Bureaus. Lent by Messrs. Mallett & Son-Bath

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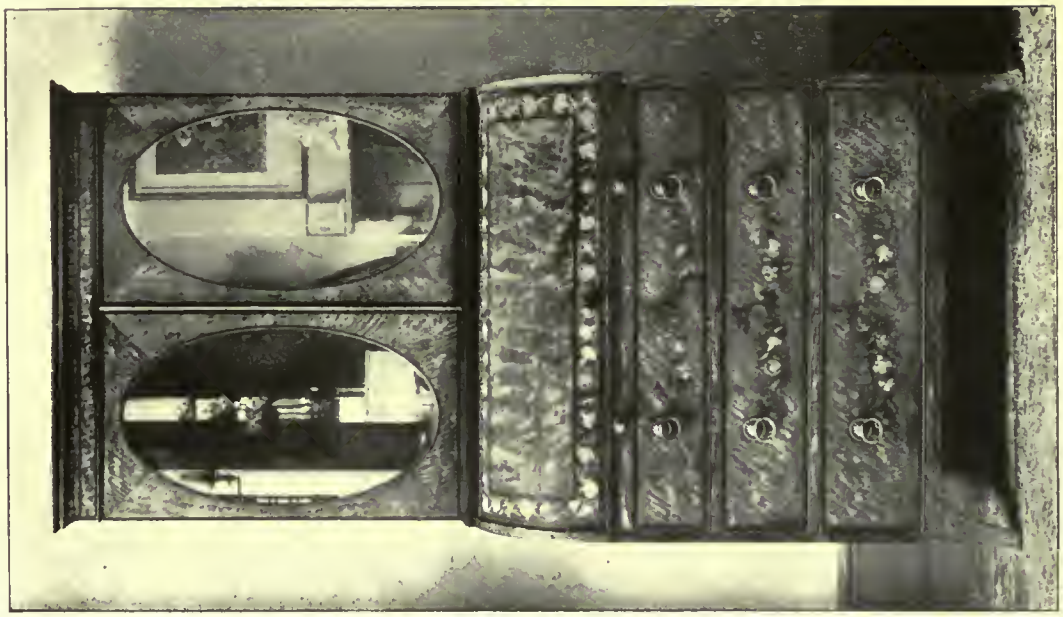
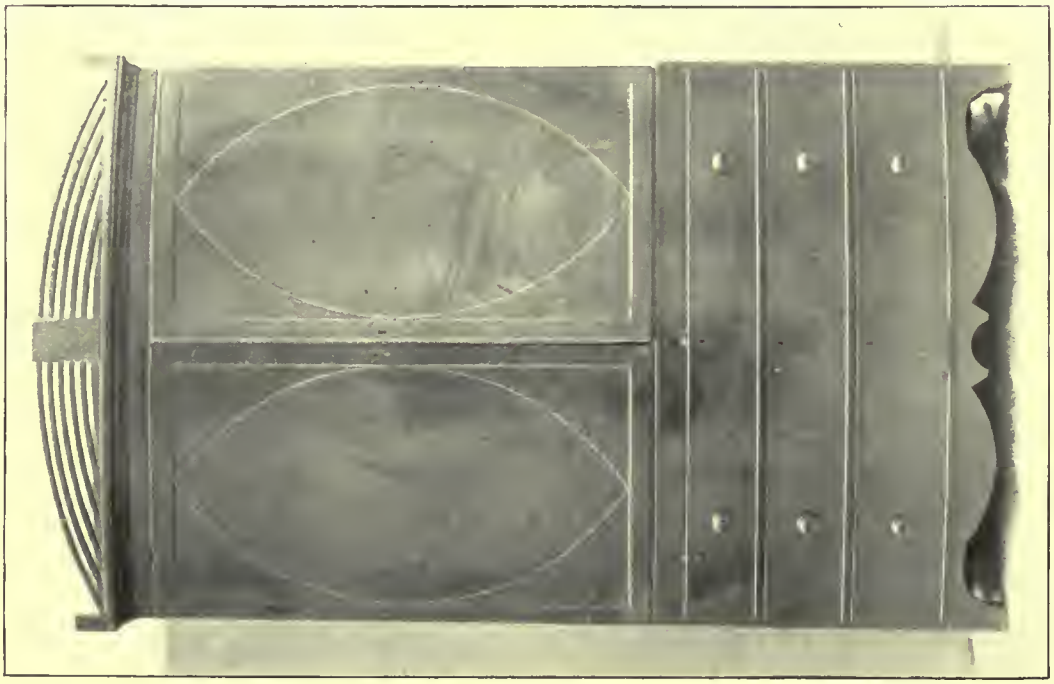
1. Typical Sheraton Satinwood Dressing Table. 2. Sheraton Table
Property of Messrs. Gill & Reigate, London

Sheraton Dressing table, Satinwood, about 1800
Painted by Angelica Kauffmann



Painted Satin Wood Bureau, Sheraton
Lent by Messrs. Colling & Young, Bird Str., London



Sheraton Bow Fronted Gentleman's Wardrobe
In possession of Warings, London

Sheraton Cabinet
Property of Messrs. Gill & Reigate, London

Sheraton Clock. Mahogany Inlaid, Satinwood, Brass face, Caps and ornaments. Property of Meyer A. Spielmann Esq.

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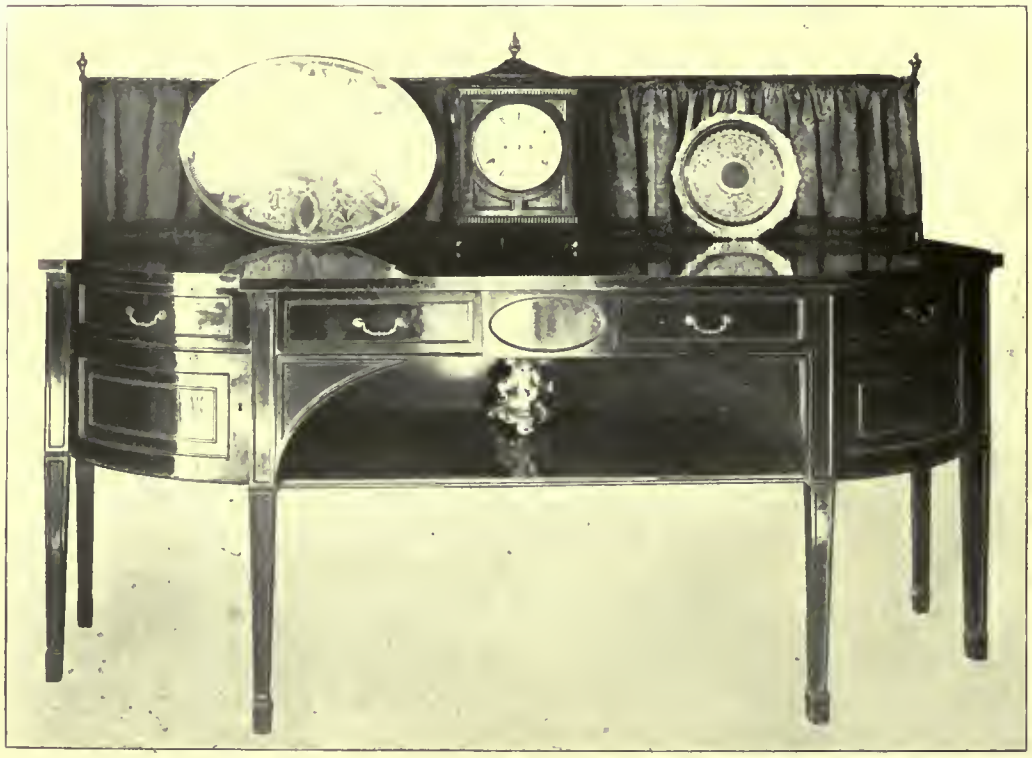
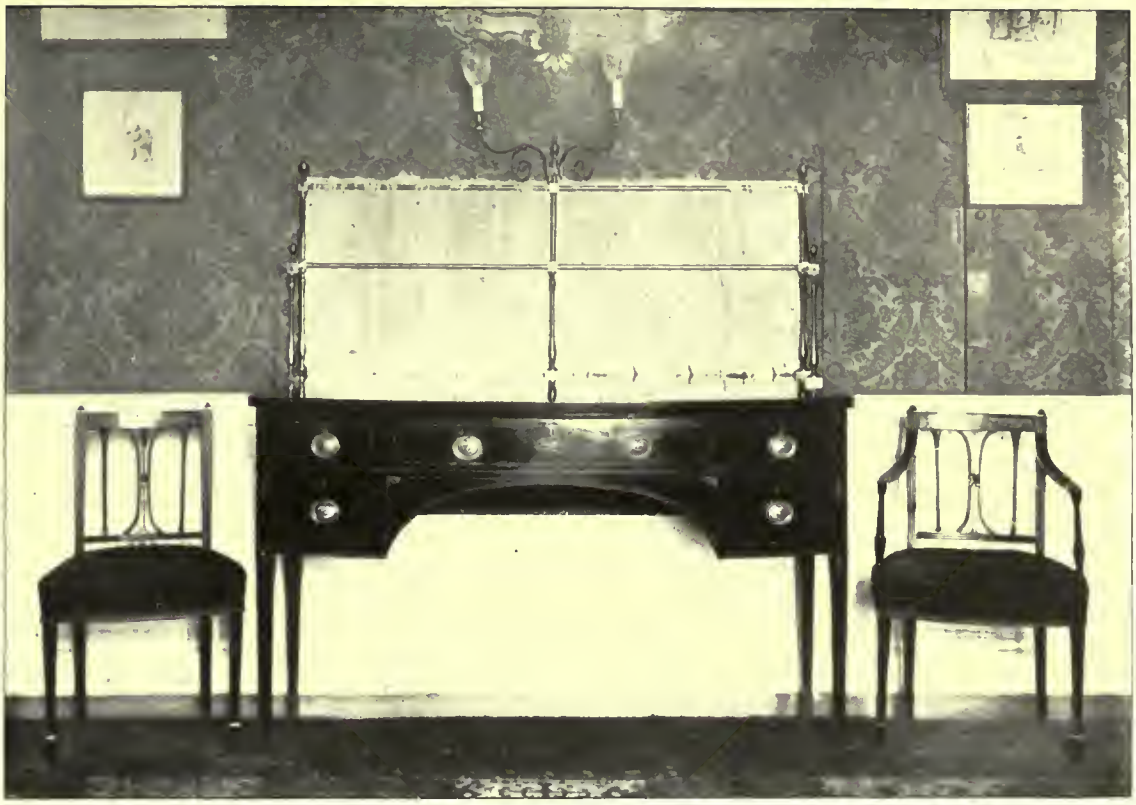


2

1. Sheraton Sideboard with Hepplewhite Urn Knife Boxes. By kind permission of William James Esq.
2. Sheraton Sideboard. In possession of Warings, London



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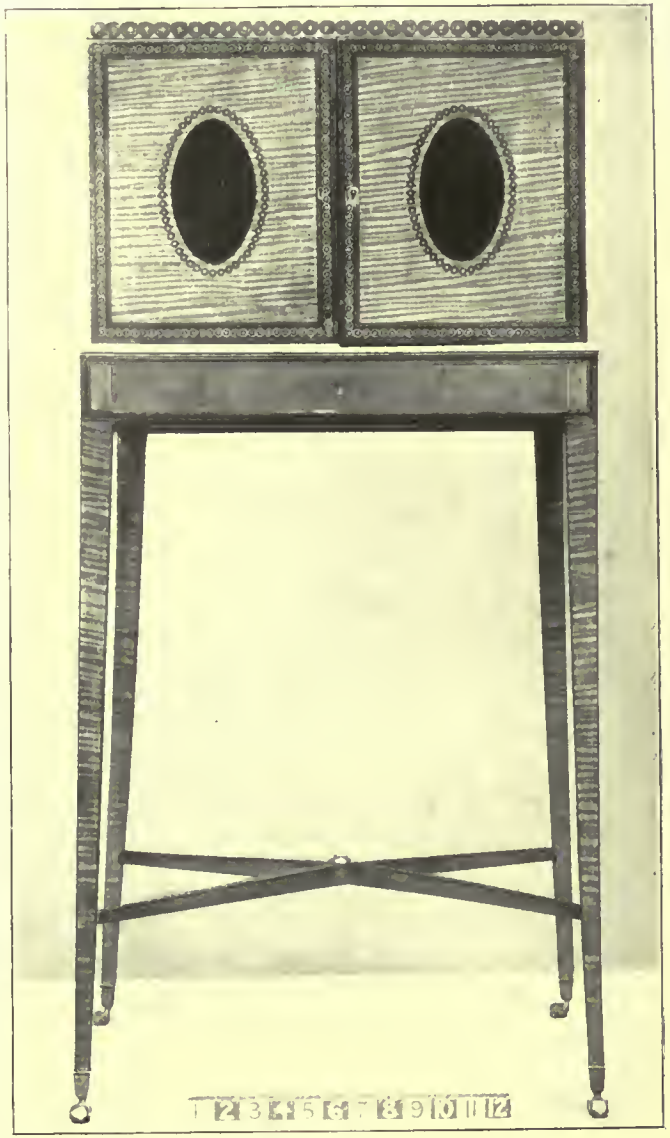
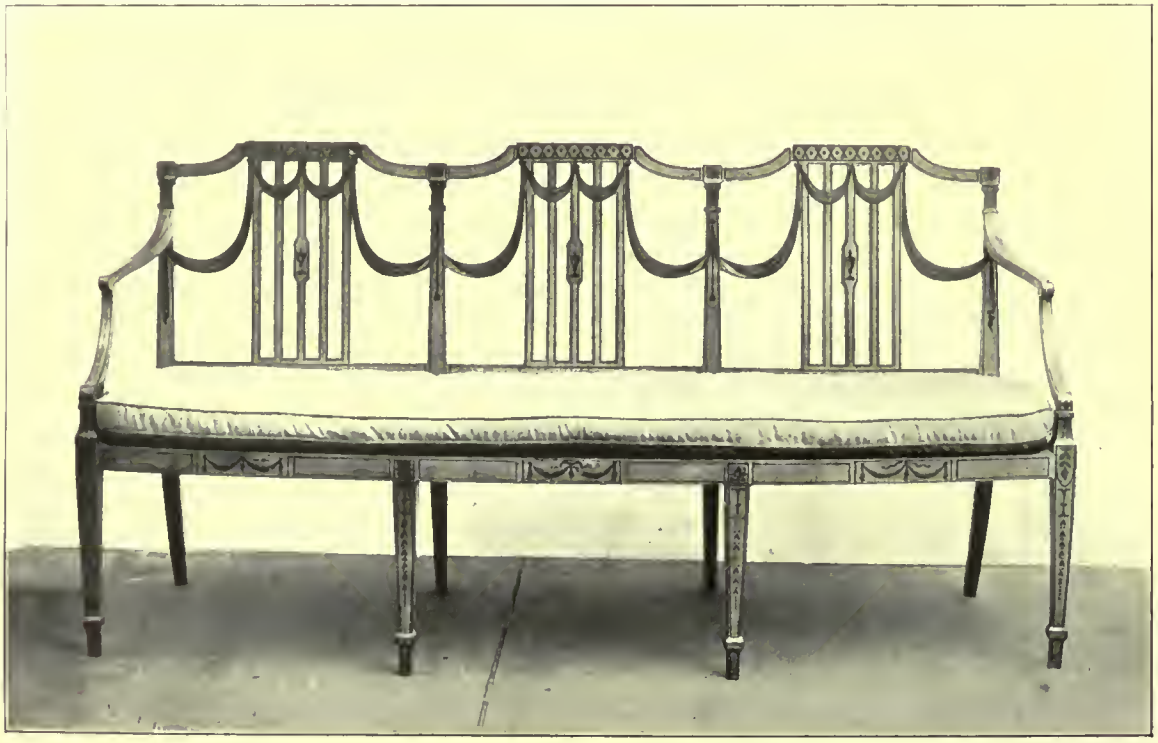
1. Small Sheraton Sideboard and Chairs; characteristic shell inlay in centre drawer. Property of Meyer A. Spielmann Esq.
2. Sheraton Sideboard and Knife Boxes. By permission of Charles Horsfall Esq., Berlin



1. Sheraton Table. Property of Lady Wolseley. 2. Mahogany Cabinet, veneered with Satinwood, Coromandel and other woods Second half of 18th Century. In the Victoria and Albert Museum, London

Chippendale inlaid Jewel Case
Property of Messrs. Isaacs, New Oxford Str., London W.

Sheraton inlaid Satinwood Dressing Table
Lent by Messrs. Mallett & Son, Bath



Sheraton Settees. Lent by Messrs. Gill & Reigate, London

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1. Sheraton black and gold lacquer Settee with cane seat, about 1780. Lent by F. W. Phillips Esq., Hitchin
2. Painted Sheraton Double Seat. Lent by F. W. Phillips Esq., Hitchin

Sheraton Satinwood Fallfront Secretaire, inlaid with bands of Tulipwood and Ebony, and brass beaded mouldings. Lent by F. W. Phillips Esq., Hitchin

Sheraton Bookcase Bureau
Lent by Messrs. Mallett & Son, Bath

1 2

1. Sheraton Harpsichord used as Sideboard. Property of T. Wilson Esq. A.R.I.B.A.
2. Sheraton Bureau. Lent by Messrs. Mallett & Son, Bath

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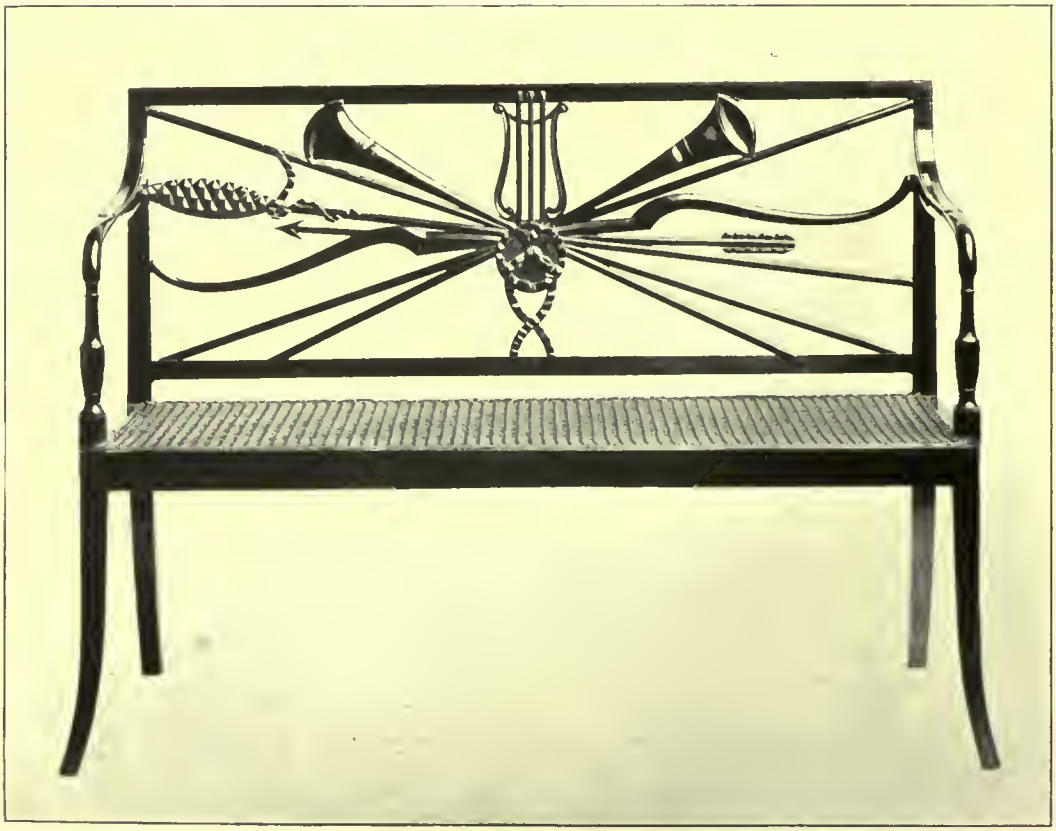

3

1. Sheraton Chair. Property of the Under Secretary of State for India
2. Mahogany Sheraton Chair, about 1780. Property of Henry Willett Esq., Brighton
3. Sheraton Period Settee. Lent by Messrs. Mallett & Son, Bath

1

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3

1. Sheraton Chair. Lent by Messrs. Matlett & Son, Bath
2. Sheraton Chair. In possession of Messrs. Gill & Reigate, London
3. Sheraton Writing Table. By permission of William James Esq.

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1. Sheraton, Hepplewhile and Chippendale Pole Screens. East Anglian Gallery, Orchard Str., London
2. Hepplewhite Sideboard. In the Kunstgewerbe-Museum, Berlin

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1. Sheraton Knife Cases with marquetry of various woods. Victoria and Albert Museum, London
2. Adam Grate

1

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3

1. Arm Chair of Beech, painted and gilt. 2. Arm Chair of Beech, about 1800
3. Arm Chair of Beech, painted and gilt about 1800. (In the Victoria and Albert Museum, London)

1 2 3

1. Chest of Drawers, Oak, veneered Walnut and inlaid Rosewood and Sycamore, brass mounts, about 1770. Property of Vincent J. Robinson Esq., C.I.E.
2. Mahogany Washstand, about 1790. Property of the Under Secretary of State for India. 3. Rosewood Work-Table, about 1790
Lent by Lord Barnard, Raby Castle, Darlington

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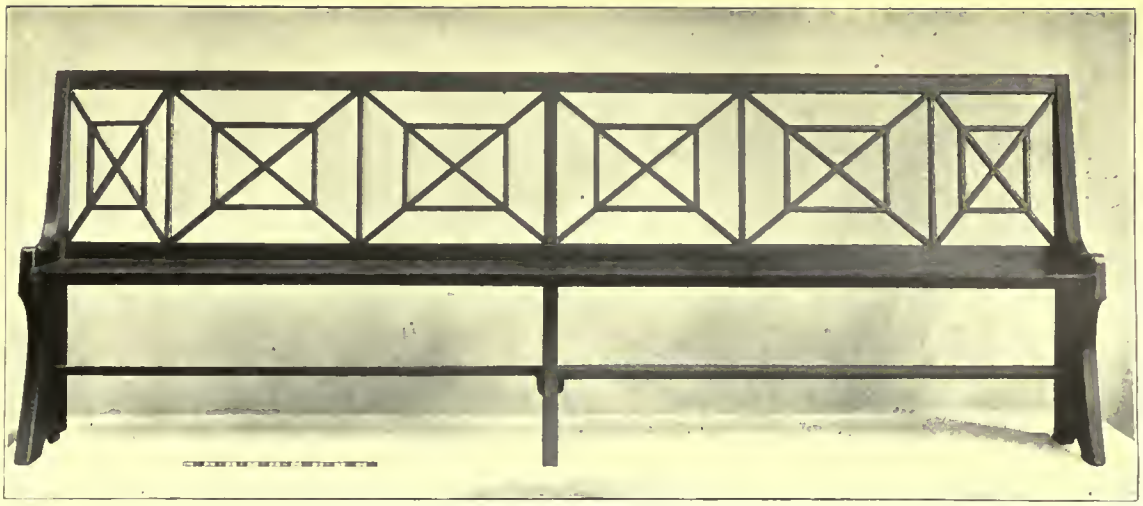
1. Sheraton Chair. Soane Museum, London. 2. Satinwood Writing table, Sheraton about 1790 Property of the Earl of Ancaster P. C. 3. Satinwood Cabinet, Sheraton about 1800. Property of James Orrock Esq. 4. Sheraton Sideboard. Property of T. G. Watson Hart Esq.



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1. Bench. About 1770. From Saddler's Hall, London. 2. Painted Sheraton Table, about 1790. Property of Hon. W. F. B. Massey Mainwaring M.P. 3. Sheraton Toilet Table, about 1785, Satinwood painted. Property of Violet Lady Beaumont. 4. Sheraton Secretaire, about 1780. Belonging to the Hon. W. F. B. Massey Mainwaring. 5. Sheraton Satinwood Oval Table; inlaid centre medallion with wreath of oak leaves on top. Property of W. H. Spottiswoode Esq.

1

2

1. Sheraton Tables. 2. Sheraton Desk and Despatch Box

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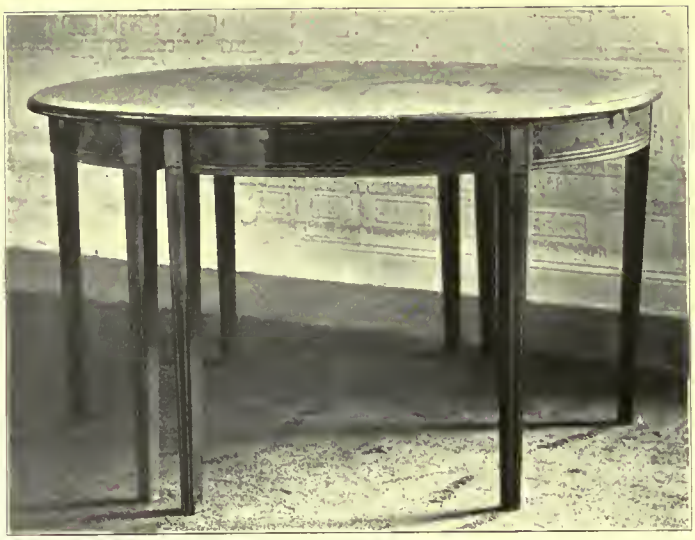
1. Sheraton Sideboard used as Dressing Table. 2. Sheraton Sideboard
In possession of Mrs. Egon Friedeberg, Berlin



Sheraton extending Dining Table, belonging to Charles Horsfall Esq., Berlin

Sheraton Cabinet, about 1780. Museum for Art and Industry, Vienna

1

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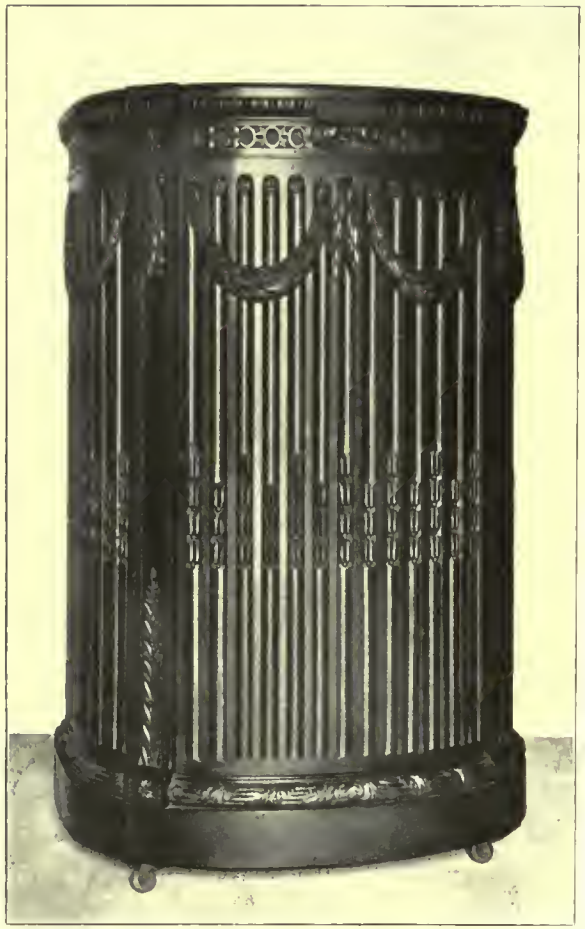
3

1. Sheraton Cabinet Bookcase. Property of Charles Horsfall Esq., Berlin. 2. Sheraton Bookcase and Cabinet, about 1790. Property of Vincent J. Robinson Esq. C. I. E. 3. Adam Cabinet. Property of Mrs. Egon Friedeberg, Berlin

1



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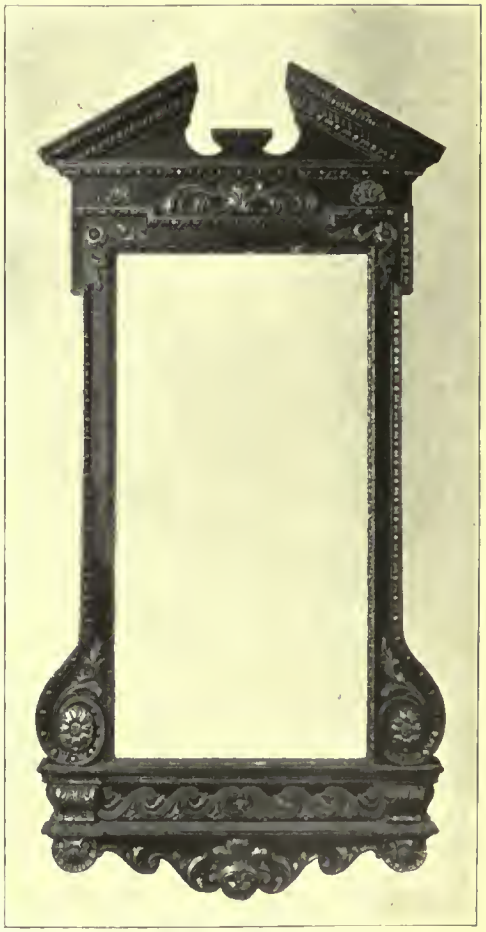

3

1. Adam Wall Bracket in Carved Mahogany. Lent by Messrs. Colling & Young, London. 2. Adam Hall Cupboard, 7 feet high. Lent by W. James Esq. 3. Queen Anne Mirror, Mahogany and gilt. Lent by Messrs. Colling & Young, London

Portion of Ceiling, late 17th Century. At 15 Buckingham Str., Adelphi, London

Adam Mirror and Candle Brackets
Lent by C. H. F. Kindermann, Esq., 26 Golden Sq., London

Gilt Adam Mirror
Lent by Messrs. Colling & Young, Bird Str., London

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